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THE BUSINESS EDUCATOR

DEVOTED TO

Penmanship, Engrossing AND Business Education

ZANER-BLOSER COMPANY

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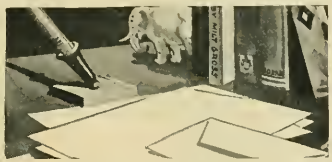

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THE
Business Educator

John R. Cox.

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WHAT IS AN ACTIVITY?

By MISS BERTHA E. ROBERTS,
Deputy Superintendent in charge of Elementary Schools, San Francisco, Calif.
(Reprinted from San Francisco Public Schools Bulletin)

"The children have an interesting time, no doubt, but what have they learned? If the children start their own activities and go ahead by themselves what is left for the teacher to do? Doesn't she teach any more?" Questions such as these are in the minds of many an anxious and intelligent parent who looks dubiously at the new education.

On the other hand we have the sincere, inexperienced, yet conscientious new teacher who says, "What is an activity? May the teacher start it? What do you do to stop it?"

Is it wholly subject matter? Is it something that the teacher must keep out of? If you make something, is it called an activity? Some people believe that children must move and then it is an activity. Others believe that socialized recitations make an activity, or that you cannot have an activity program unless you have special equipment. Others believe that there must be something alive. Still again it is thought that we must have child expression, child freedom, that children must move.

An activity may involve all or only a few of these.

Grouping children is not an activity. Something alive is not an activity. Having movable chairs is not an activity. Children moving about is not an activity. The question is, "What is an activity?" We might ask, "What is a table?" The answer is "Something that has four legs, is made of wood and is three feet high." However, we might say that a table is something that serves a given purpose.

So we come to this question—What is the purpose of an activity? Why have one? How has it gotten into a program? What is it good for? Was it a change we needed in our educational program? Was it because of weaknesses in the school? If so, what were these weaknesses?

A study of why children leave school resulted in the finding that fifty per cent left school because they hated it! They did not find in the school what they wanted. Schools did not satisfy the needs of children.

Child curiosity is a natural thing and child growth is a natural process and that is why children are averse to going to school. We have not enough natural things. Children do not have the joy of seeing themselves grow. In other words, school is not satisfying. Most schools lack interest. We should not misunderstand, however, this point—it is not intended that a child should do only that which he likes to do. On the other hand, the teacher should stimulate children to like to do things.

"Stimulate children to like to do things"
Miss Roberts urges teachers

The trouble with some of the schools today is—

1. That there is a lack of interest.
2. That we, as adults, organize material about academic subjects. This organization is not a psychological one. Often subject matter has to be memorized. It is not understood. It is not used and it is not practical. Interest is not aroused. In other words, the unreality of subject matter and the use of logical arrangements minus interest, understanding and need is the second lack.
3. Action is based upon emotion. Formalism does not invite action. Social relationships are lacking in the school. The teacher is in control and she builds up social contacts which bar the child.
4. The child has active physical life outside the school, while indoors there is a lack of opportunity for movement.
5. All children move at the same time, and at the same pace. There is little recognition of the individual child. All are given the same task with limited provision for individual growth and development.
6. The philosophy and psychology of learning are not practiced.

The unfolding process should be our goal — not the pouring in. Individual growth and development should be recognized and provided for. The school should give opportunity for pupils to appraise their own efforts. The teacher's preparation should include subject matter in which there is understanding and power to meet children's problems. She should discard unneeded subject matter and keep only the worth while. Pupils should be allowed and encouraged to plan and organize, to evaluate, and to make judgments.

One justification for an activity is that we wish to change and throw aside the old and remedy mistakes which have been made. Is the activity program serving this purpose? If an activity is to eliminate weaknesses, then subject matter must be real, and situations for social relationships must be provided. These in turn will promote good habits and the natural

(See page 15)

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Timely and Practical Handwriting Helps

For Teachers and Pupils

By E. A. LUPFER

ARTICLE ONE

The Aim

Two aims have been kept in mind in preparing this course. The first is to help the students develop, with as little time and effort as possible, better handwriting with which they can readily use in expression. The other aim is to help teachers to teach the subject with greater ease and efficiency.

Position

While hands vary greatly in size and shape, making it impossible for all persons to write in the same way, it is well for all to try to assume a good standard position such as we shall attempt to describe and illustrate. As they acquire skill and knowledge of the subject slight individualities may be permitted. Care must be exerted in determining wrong habit from natural individuality.

Position of Body

A good healthful position is essential in handwriting. It is one which not only promotes good handwriting but is conducive to good health. If the body is humped over it does not give the lungs and other organs a chance to properly function. Continued improper position will eventually produce ill effects on the health.

If the eyes are held too near the work, eye strain is liable to result. Therefore, sit up, don't slump. Sit well back in the chair, keep the back straight. Keep the feet on the floor to balance the body. To keep the spine straight the elbows should be evenly on or off the desk. Preferably about an inch off the desk. Face the desk. Keep the eyes about twelve inches from the work and the head up, not turned sideways.

Position of the Hand

Hold the pen in a natural way. Let the fingers curve naturally as though grasping a small ball. No one muscle, or part of the hand, should be tensioned, for where part of the hand is tightened a free action is restricted and a poor line is the result. Avoid cramping any part of the hand. In free writing much depends upon the

The writing position used by the author. Study the hand, the paper, the penholder and the general posture. Help each pupil to get the correct position, which should be easy—not cramped.

This shows how to hold the pen, how to curve the fingers and how the hand rests on the third and fourth fingers. See where the pen crosses the knuckles. The thumb is back of the end of the first finger.

Have the pupils work first at the blackboard, or especially on those things with which they have difficulty. The large, free motion used at the blackboard will help at the desk. The above picture of Mr. Zaner's hand shows the proper way to hold the chalk. If you have any questions to ask about blackboard or any handwriting questions, write to the Business Educator.

The author, in posing for these illustrations, has endeavored to demonstrate position so clearly that all who study may be able to assume an easy, correct position.

speed of the hand. If we draw the letters out slowly a poor, wabbly line is the result. More momentum gives a free smooth line. Therefore, keep the hand up on the nails or ends of the fingers. Don't let the wrist touch. In other words, write with a free hand. The arm rests on the muscles below the elbow and the hand rests on the third and fourth fingers. Have the penholder point somewhere between the shoulder and the elbow. Avoid letting the hand turn over on the side. Though an absolutely flat wrist is not necessary and in most cases not advisable, it is good to keep the top of the wrist pointing towards the ceiling. The penholder should be held by the thumb, first and second finger. They should completely encircle the penholder with the first finger on top, the second finger against the right side extended down so that the penholder crosses the finger about the base of the nail. The thumb should press the penholder against the first and second fingers. The thumb should always be back of the end of the first finger and never extended out beyond the first finger. On the other hand, a cramped position may result if the thumb is pulled back on the holder past the first or second joint of the first finger. Be natural. Imagine that you are holding a small rubber ball in the hand. Try doubling up a piece of paper like a ball and place it in the palm of the hand. This will give you about the right curvature of the fingers. The penholder should cross at about the knuckles. It should not be dropped down too low nor be held too high. The above instructions apply to left-handed writers also.

Teachers should remember that no two hands are the same in shape. Therefore, a slight variation in position may be expected. We would aim at the standard position and allow a slight variation as the pupils seem to do better work. However, a poor unnatural position should be discouraged and pupils should first try to imitate the standard position in order to find out what is natural and what is an incorrect habit.

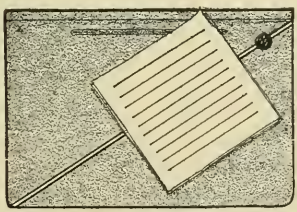
The above shows the proper position which should be assumed by the left-handed writer. Probably not enough attention has been given to the left-handed writers in the past. Teachers should see that they do not twist around and try to write upside down.

The aim of this photograph is to show how the fingers encircle the penholder. The first finger is on top of the pen, the second finger is underneath, and the thumb is on the left side of the holder. Hold your hand up in the air and see if your fingers are in abou tthe same position. Notice how the fingers are held together and curved without cramping.

The Left-Hand Position

A small percent of people are left-handed. Many can be successfully changed to right-handed writers. Some object to changing while it is not advisable for others to change. Teachers should consider every angle of each case before advising a change.

Where pupils write with the left hand see that the paper is placed in the proper position which is the reverse position from that advised for right-handed persons.



The Paper

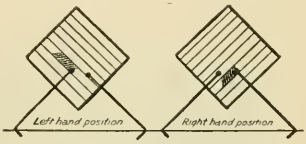
The paper should be about 8x10 inches ruled with three-eights inch lines. Place the paper as shown in illustration. Notice that a line drawn from one corner of the desk to the other would be parallel to ruled lines on your paper.

A First Specimen

Write two specimens containing an alphabet, capitals, small letters, figures and the following sentence:

"This is a specimen of my writing when beginning to practice the course of lessons in The Business Educator this ..... (date)
..... (name)

Send one to the Business Educator and save one for future comparison. Prizes will be given to the five sending in specimens showing the most improvement made by practicing from this course.



This illustration shows the slant of the paper for both the left and right-handed position.

Class and Individual Instruction

All pupils do not have the same difficulties, but some difficulties are common to nearly all pupils. Therefore, class instruction should be given which will benefit the entire class. The individual difficulties met with by each pupil should be handled by individual instruction.

In presenting these lessons we shall take up the common errors. The teachers should help the pupils individually on special difficulties.

To show the position as the pupil sees it is the aim of this photograph.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

1 2 3 4 5 6 7 8 9 0

a b c d e f g h i j k l m
n o p q r s t u v w x y z

This alphabet shows the style of letters which will be used in this course of lessons. Use it for reference.

Position

1 One must always take the right position by sitting well back in his seat.

In beginning this course of lessons be sure that proper healthful position is understood. Read and re-read the instructions on position. Be patient in describing position to the class. Begin by writing the above sentence which is a reminder to sit in the proper position. Save your first sentence for later comparison.

We shall now begin to tear the sentence apart and work on material with the view of improving. We shall take the letters systematically and discuss and drill upon them. The teacher should assist the pupils in finding weak spots in the individual pupil's writing which should be improved. Do as much of this individual work as time will permit.

2 OOOOOOOOOOOOO O O O O O O

3 O O O O O O O O O O O O O O

4 One One One One One One One

5 Ontario Ontario Ontario Ontario

6 O. O. Owens O. O. Owens O. Owens

No. 2—While there is a tendency today to improve writing by actual writing, there is still need of some formal exercise work. We are, therefore, presenting the direct oval one space high. Retrace this oval six times to the count of 1-2-3-4-5-6. Both exercises on this line are made with a straight free arm movement which comes from the shoulder. Roll the arm on the muscles below the elbow with the hand resting on the little finger. Keep the wrist up and the knuckles pointing towards the ceiling. Roll around easily and freely; don't allow the thumb joint to work, nor the wrist to have a side action. Wabbly lines indicate a lack of momentum. In the last half finish the exercise up at the headline the same as the capital "O".

No. 3—In order to carry the free movement developed in the exercises over into the capital letters, make one exercise, and at the same rate of speed make three letters. It is very important to make the exercises and the letter at the same rate of speed. Study the dots and arrows. They are important and point out things which you should know about the letters. Unless you have a good ideal you will be unable to make good letters. Count 1-2. Use a uniform count. Teachers who are weak on counting will find Correlated Penmanship Records a great help in getting the proper speed in counting.

Make the "O" at the rate of about sixty a minute. With a watch time yourself. This will enable the teacher to know the speed of the count and will enable the pupil to get the proper speed.

The second illustration shows the line through the center touching the loop at the top. This letter balances because both sides and both ends are curved evenly. The third shows the little loop at the top at right angles to the main slant. Study the size of this loop. The fourth shows to finish upward at the headline. This is important to keep the "O" from looking like the "A". The sixth shows the top closed and the bottom as rounding as the top. Avoid a long scrawly beginning. The next three illustrations describe the ending stroke. It should not be drawn out too far, but should be ended upward and should be very similar to the finishing stroke in the small letter "i". The capital letter "O" is three spaces high and two spaces wide. Put your letters in a box and study the proportions.

No. 4—Write the word "one" over and over again. Make about seven words to the line. Check your "O's" for quality of line and the different points illustrated in the copy.

Nos. 5 and 6 are supplementary words. These words are given because they are easy to write and assist one in getting a free-flowing motion. See that the motion runs along easily and speedily on the base line. Check your slant as illustrated in exercise five.

7 o o o o o o o o o o o o

8 on on on on on no no no no no

9 common common common common

10 position position position position

No. 7 shows the development of the letter "o". The small running oval exercise is very important and one which is not used enough. The count for this exercise is at the same speed as for a large oval exercise. 1-2-3-4-5-6-7-8-9-10-1-2, etc. For the second exercise count: 1-2-3-4-glide-1-2-3-4-glide-1-2-3-4-glide-1-2-3-4-glide. For the "o" count: 1-glide-2-glide-3-glide. Close the "o" at the top and get a quick rolling motion on the body.

Nos. 8, 9, 10 are given for practice. These words are easy and should assist in establishing a free motion. The idea uppermost in presenting these words is to present easy material to fasten the movement.

11 One must always take the right position by sitting well back in his seat.

No. 11—Rewrite the sentence and compare it with the first one which you wrote to notice the improvement you have made. Rewrite the sentences many times and go back over drills 8 to 10.

An ideal schoolroom. Each pupil is sitting in a healthful position with a textbook before him. Large letter perception strips are placed above the board where the pupils can see the proper letter forms at all times. The teacher is directing the class. This teacher gives part attention to individual instruction and part to class instruction. Do you make your schoolroom an ideal place to practice, or do you pay very little attention to position, proper seating and other important things?

12 os on ta ak ba ri ack eat

The above are suggested combinations taken from the sentence which should be practiced upon. The teacher should assist the pupils individually on these and similar difficult combinations.

13 All backs should be straight.
Always hold your head up.

No. 13—Write the above sentences in your very best hand and save it for the comparison. These first sentences should be pasted in a scrapbook or notebook and kept as a permanent record. If these sentences are rewritten each week and pasted in your notebook it will show your progress from week to week.

14 a a a a a a a a a a a a a
15 a a a a a a a a a a a a a
16 Aim Aim Aim Aim Aim Aim Aim
17 A All All All All Always Always
18 O. A. Auman O. A. Auman Auman

No. 14—We shall drill on the capital "A". Class instruction should be given on this letter. All pupils should have a clear idea of formation and movement used in making each letter in the alphabet. The down stroke gives one much trouble. Therefore, make the oval part of the "A" and without lifting the pen make the straight line exercise, retrace about six times and finish upward as in the "A". This exercise will establish straight line movement used in the "A". Count: Oval, 1-2-3-4-5-6-finish.

No. 15—On this line we have illustrated many points which deserve careful study. We shall not discuss each one, but the teacher should take time to do so. Studying these illustrations will give a better idea of letter formation. Count: 1-2 for "A".

Nos. 16, 17 and 18 are excellent words to practice in developing and applying the "A".

19 a a a a a a a a a
20 a a a a a a a a a a a a a a a
21 ai aim ea earn account
22 head back straight always

No. 19—Shows the development of the "a". The straight line exercise no taller than the "a" is an excellent one. It should be given because we have trouble in getting the finishing stroke of the small letter "a" to come down straight to the base line. The count is the same as for **No. 7.** For the second exercise count: Oval, 1-2-3-4-5-6-finish and for the third exercise count: Oval, 1-2-3-4-5-6-glide, then repeat.

No. 20—Finish the small letter "a" at the head line. Close the "a" and avoid a hump at the top. The third illustration shows the similarity between the "a" and "i". Therefore, see that every "a" has a good "i" in it.

No. 21—The "ai" is given because of the similarity in formation and movement. The angles in the "a" and "i" are the same. Get all three turns the same and the "a" should by no means be higher than the "i". After mastering "ai", write the word "aim" and then continue with the other combinations in words in this exercise and **No. 22.**

23 All backs should be straight.
Always hold your head up.

Repeat the sentences **No. 13,** putting in your very best efforts, and compare for improvement.

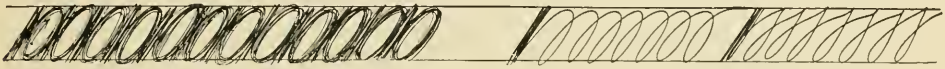
The success of your writing depends upon your ability to concentrate. Don't think of a baseball game or a party when you are writing. Hold yourself down to your writing until you have made the very last stroke in a sentence and have carefully placed all punctuation marks where they belong. Compare your sentences with the first ones written. There should be a decided improvement both in form and in movement.

24 ac ai ad al ea ea aeiou aeiou

No. 24—Gives suggested combinations to practice. Teachers should suggest other combinations selected from the individual pupils writing. Remember that all pupils do not have the same difficulties and therefore much individual attention should be given to each pupil and his individual difficulties. Write the sentence and paste it in your scrapbook.

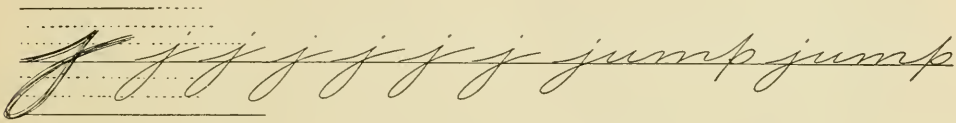
Practical Handwriting

By the late C. P. ZANER



We have here the reverse, contracted, retrace-oval,and-straight-line exercise, sandwiched between. Insist upon the ovals being made quite narrow, and curve both sides equally. Be sure to maintain uniform slant between ovals and straight lines, and make them at the rate of about 200 down strokes a minute. Be watchful of position of body, arm, hand, pen, and paper. Change pen whenever needed.

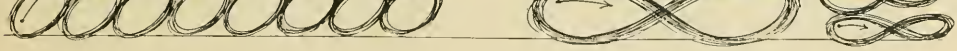
In the inverted loop use the same in-and-out, semirolling, forearm movement as in the preceding exercise. Make the down strokes as straight as possible and curve the up strokes as much as you can. Be sure to make the forms a space in height, and keep the crossings about one-third from the top. Last exercise cannot be made quite as rapidly as next to last.



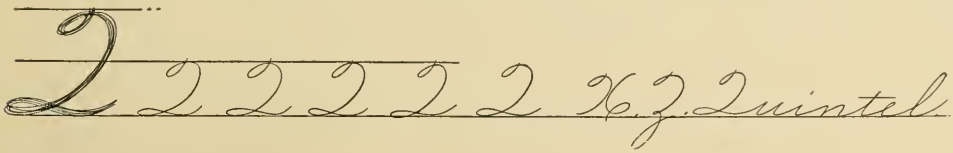
The **j** is composed of a right curve, a reverse loop, and a dot. The letter begins precisely the same as **i.** The down stroke should be nearly straight, the loop full, and the crossing should be made on the base line, and not below as is the common tendency. The loop should extend two spaces below the line, and should be the same in length as the loop part of the **h.** Count: 1, 2, dot; 1, 2, dot, etc.

Use a free, push-and-pull motion. There is less need for finger co-operation in this letter than in the loops above the line. Watch carefully the down stroke to keep it straight, and see that you do not slant the loop more than the loops above the line, as the average person is inclined to do so. In the word see that the **j** is made no taller than the **u,** and that the **p** is on the same slant as the **j.**

All down strokes should be the same slant and practically straight except last down stroke in **p.** All turns should be equally broad or rounding except bottom of **s.** The common tendency is to make last upper turn of **m** too narrow, and the final turn on the base line too broad or rounding. This unconscious inclination on the part of pupils leads towards illegibility unless checked by logical criticism; that is, criticism based upon some reason and not merely as criticism.



See how gracefully, how easily, and how well you can make these reverse, retrace ovals. Retrace each one about six times and maintain uniform slant and proportion, making each one about two-thirds as wide as long. Endeavor to curve the sides equally and the ends equally. In the compound curve exercises endeavor to make each one the size shown. Endeavor to curve the strokes equally, and to cross near the center. Use a swinging, graceful, forearm motion, keeping the fingers or wrist from co-operating with the forearm. Turn the tops of your papers toward you and see if your exercises look the same as they did when you made them. If not, discover what is wrong, and after reversing your papers endeavor to correct it. Use a lively motion and you will win.



The **Q** begins the same as **Z**, and ends with a right curve. The loop is different from the **Z**, in that it is longer and without slant. Make this loop long and narrow rather than short and round. Keep the last stroke within nearly a space of the main down stroke and parallel to it. The tendency is to carry the finish too far toward the right; also in finishing it too high. Always do your best.

Use a rolling movement in the upper part of the letter, and a horizontal, compound movement in the lower part. Avoid starting the letter with a jerk, for by so doing the tendency is to make the loop too large, or to make it pointed by stopping the motion before completing the letter. This is a graceful letter and requires a graceful movement. Count: 1, 2, 3; 1, 2, 3, etc, about 60 to the minute.

Quickness is quite commendable.

Quality and quickness are in strenuous demand. You will therefore do well to qualify in them by watching detail; by criticising faulty letters—letters that are not only crudely formed but which resemble some other letter; and by striving always to do your best no matter how you are pushed for time in which to do the writing. Acuracy and beauty are not nearly as important as legibility and neatness. Strive, therefore, to acquire a really readable, fairly rapid, strong, generally graceful, easy style of writing. It is a valuable asset because it brings returns in satisfaction, efficiency, and dollars all through life. Are not these worth making sure of? Practice intelligently and perseveringly.

This loop exercise should be made with a rapid, graceful forearm movement. Be sure to make it one space high and to keep the down strokes nearly straight and slanting. Practice at the rate of 200 down strokes a minute. Make the upper and lower turns as near the same in rotundity as possible and see to it that the little finger slips freely. In the second exerices make the down strokes less curving than the first. Keep the base of the loop rounding and the crossings one-third from top. Start the last exercises like **m** and end like **y**. See how easily you can run them off, and how well. Watch slant of loop, and keep it rounding at the base.

Yy yy yy yy yy hyminuhy

The **y** is an inverted **h**. It begins the same as **v**, and ends the same as **j**. In fact each **y** should contain a good **j**. It contains two turns, an angle, and a loop. Be careful to keep the upper turn as rounding as the lower turn. Also keep the first down stroke the same in slant as the second down stroke. Count: 1, 2, 3, 4; 1, 2, 3, 4.

Start the letter with a graceful, gliding motion, and finish with a free, elastic, in-and-out arm motion. Keep the turns equally rounding, angles equally sharp, and the crossing at the head and base lines. Watch the slant of the lower loop as compared with the upper. Reverse the paper and see what the word spells.

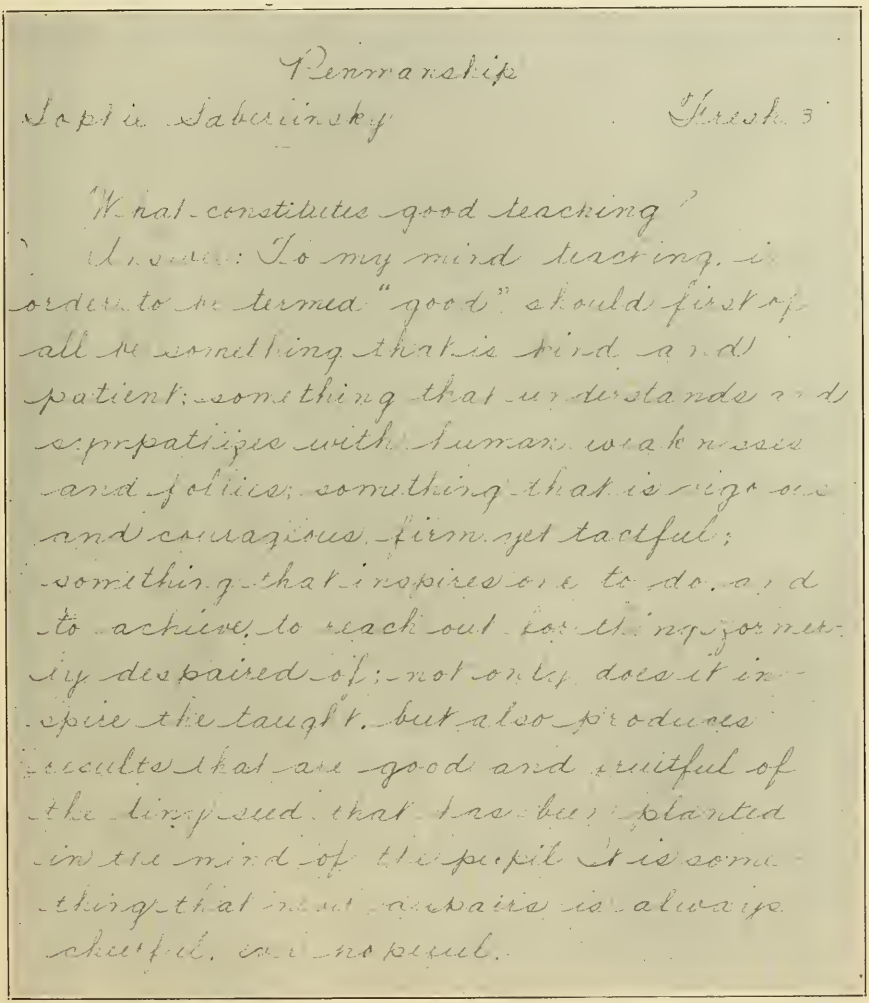
Use your eyes to direct your pen.

Read the sentence carefully and then study it critically. Use your eyes to get information and to analyze and discover truth. See clearly and the hand will endeavor to follow your sight. Think good writing and the eye will direct right the course of the pen. Regularity in height is the result of uniform movement. Cultivate muscle action as well as eye vision.

Be careful about pen holding. Keep first finger from bending much, and the holder pointing well toward the shoulder. These exercises are well worth considerable time and patient, light, easy, graceful, elastic practice. They will do more to loosen the movement and to give it buoyancy than any other one thing. Not only do they encourage ease and elegance in action, but control as well. They will be the source of ease and elegance in writing, if you but master them. Curve the up stroke in the first exercise as much as the down stroke, and the one toward the right in the second exercise as much as the one toward the left. Count: down, up; down, up, etc., in the first exercise, and "ight, left; right, left," etc., for the second exercise.

Think good writing and the pen will soon catch the cunning to produce it. Act good writing and it becomes a habit.

STUDENTS' DEPARTMENT



Penmanship

Sophie Saberinsky Fresh. 3

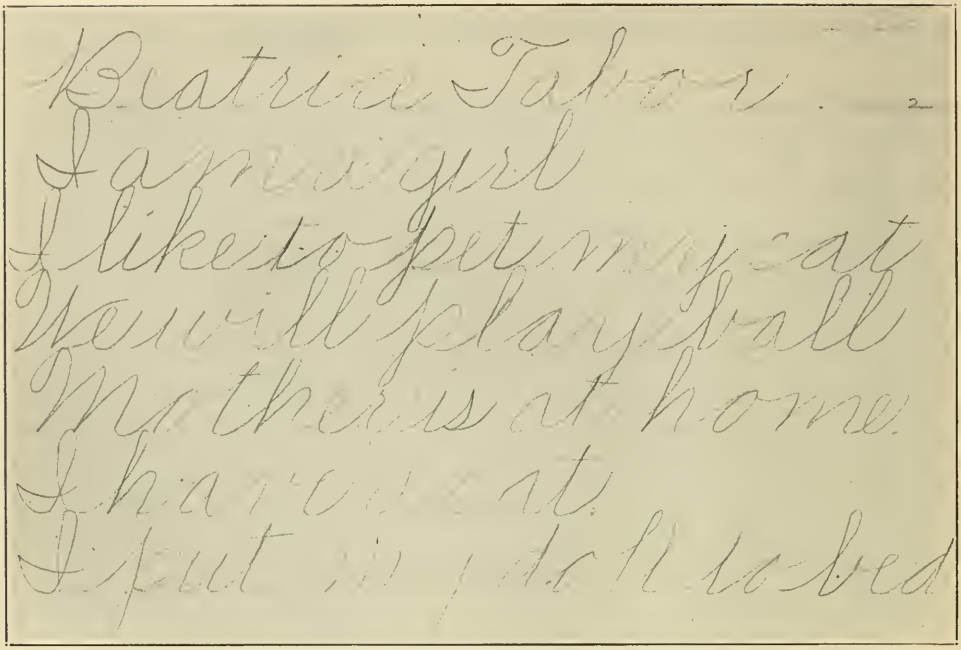
What constitutes good teaching?

Answer: To my mind teaching in order to be termed "good" should first of all be something that is kind and patient; something that understands and sympathizes with human weakness and follies; something that is vigorous and courageous, firm yet tactful; something that inspires one to do and to achieve, to reach out for things formerly despaired of; not only does it inspire the taught, but also produces results that are good and fruitful of the tings sued that has been planted in the mind of the pupil. It is something that in all affairs is always cheerful, and no peul.

We received some very interesting papers from C. E. Doner, written by his freshmen students of the Salem Normal School on the question, "What Constitutes Good Teaching?" The thoughts were original with the students who had thirty minutes in which to think and to answer the question.

The Massachusetts Normal Schools are to be complimented on the splendid results they are securing in correlating handwriting with other school subjects. The pupils expressed themselves very clearly and wrote in a very beautiful style of penmanship.

The above was written by Sophie Saberlinsky.



RURAL SCHOOL SUCCEEDS WITH LARGE PRIMARY WRITING

This specimen was written by a second grade pupil, Beatrice Tabor, and sent to us by her teacher, Miss Frances Sewell, Clarksville, Ohio.

The reproduction, which is about one-half as large as the original writing, shows the splendid results which have been secured by this rural school without the aid of a supervisor by using large, free, pencil writing in the primary grades.

Large primary writing is intensely interesting to teach, is interesting for the pupils, is easy to write, and conserves the eyesight. When we consider that in Chicago in 1927 the school physicians found over 31,000 children with defective eyesight, we cannot help but realize our duty in regard to the size of writing to teach in primary grades.

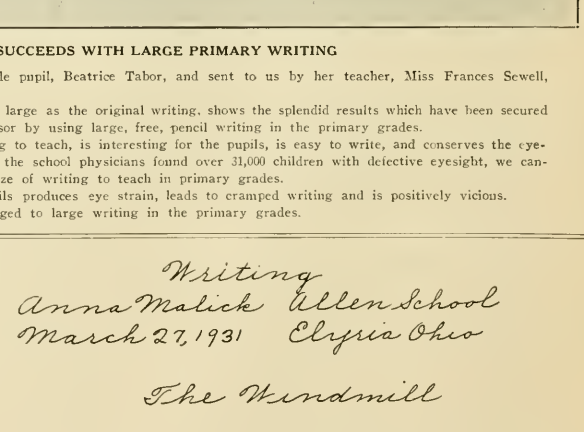
Small adult writing taught to primary pupils produces eye strain, leads to cramped writing and is positively vicious.

Many schools in Chicago have recently changed to large writing in the primary grades.

A package of ornamental penmanship, business writing and text lettering has been received from **Melvin H. Leib,** 210 Condon Ave., Buffalo, N. Y. We want to compliment Mr. Leib on the progress he is making in penmanship. We shall be glad to receive specimens from other students working from the courses in the Business Educator.

An attractive small catalog has been received from the **Pasadena, California, Business College.** H. O. Keesling is president. The catalog contains some very attractive script headings which greatly enhance the appearance of the catalog. All in all it is a very attractive, enticing catalog.

Miss Helen R. Bentley of Horseheads, N. Y., is a new commercial teacher in the Lowville, N. Y., High School.



Written by Miss Anna Malick at the Allen School, Elyria, Ohio. Miss Gertrude Yoder, teacher, and Miss Mabel Vogan, supervisor.

The Supervisor of Writing Should Think of These Things

J. A. SAVAGE, Supervisor of Handwriting, Omaha, Nebr.

The unconscious progress in education for the last fifty years is equal to a revolution. Be up-to-date. Improvements are being made in the teaching of Reading, Geography, Writing, and all subjects.

Henry Ward Beecher made the following recommendation to an organization of ministers: "Don't scold the people for sleeping in church but send somebody into the pulpit to wake up the minister." Be awake and awaken your teachers.

We need to pool our inteligence and our experiences, with those of teachers and principals in the interests of the boys and girls of our schools.

Use the same zest in work that you use in play. We are playing a great game — the great American game — public school teaching.

It is said of one great business executive: "He saw everything, forgot nothing, and never talked. He was no gossip. Be thou like him.

You will never have the right teamwork unless you are energetically looking after your own job and all the others know that you are. This is the way to make them respect you and your department.

The smile of Wm. C. Durant in actual earning power for his company is estimated to be worth $50,000 capital. Does it pay to smile? If you can't smile, school is not your business.

We need to get a vision—first a vision of ourselves as we are and second, as we ought to be. Take a look at yourself in the mirror of experience and of results being achieved.

The man who has not time for study was probably born tired and has never recovered. Keep studying.

Push your work. Do not let your work push you. Don't be a wheelbarrow. Don't scold. Don't nag. Help.

Courtesy is that characteristic possessed by an individual which creates a harmonious feeling in those with whom he comes in contact to the end that the best is always called forth without raising the barrier of conscious shortcomings. Be courteous and tactful.

Tact, good sense, keen insight, quick decision, is what the supervisor needs in critical places making needed adjustments.

Efficiency in management insists that the Supervisor of Writing as a part of school machinery shall give an educational account of himself.

Culture means a refined, intellectual background. It gives persepctive, strengthens influence, increases personality. "It makes you Somebody, not just Anybody," among teachers, children and parents.

An organization's chief essential is men and women. The school is a great organized institution for training children. Where does the Supervisor's responsibility rest?

WHAT IS AN ACTIVITY?

(Continued from page 5)

growth of the child, only, however, when pupil interest is manifested. There should be an opportunity for freedom, cooperative planning, judgments, interest, and evaluation:—then we have a real activity.

The problem of activtiy may be raised by the child but not always. Of course, it is best if it comes from the child. The problem which always introduces an activity should not be too difficult nor too adult. To insure real use of it there should be child planning and problem solving. Do not place too much value upon results. Look rather to the road through which children move to get these results. Let children make mistakes. Do not always choose a child because he does it best.

It is possible that the subject of material is the greatest problem in an activity program. Just what materials are needed to carry on a most effective activity program is not known. Subject matter must be thought out first by the teacher before problems for the activity can be established and pupils led to develop the unit. This does not mean a cut and dried, mapped-out procedure but rather a general, flexible plan. Not all subject matter can be taught through an activity.

The most necessary equipment for an activity program is books. Not all experiences in life can be given in school life. Therefore books and good books are the first requisite. There should be a careful checkup on all reading. This is most important. The child should have a well balanced reading program. We should avoid permitting children to attempt things for which they have no background. Children should be led to evaluate their own work. We, as teachers, should guard against the acceptance of mediocrity by children.

SUMMARY

An Activity

1. May start with the teacher or may start with the pupil.
2. Must serve a purpose and fill a need.
3. Should be largely based upon live and worthwhile subject matter.
4. Depends largely upon books as a most necessary equipment.

The Teacher

1. Must select wisely.
2. Must know goals to be achieved.
3. Knowing the purpose, must plan wisely her subject matter and weigh relative values.
4. Must use good judgment in eliminating unfruitful activities.
5. Must choose those that contribute to growth and that lead on to new experiences that are fruitful.

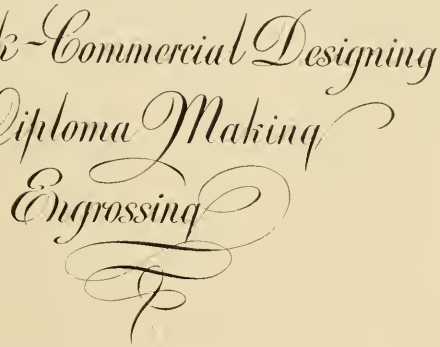
The Child

1. Must be interested.
2. Must share in the planning.
3. Must understand the purpose for it.
4. Must recognize the need.
5. Should experience satisfaction in his accomplishment.

"Activity"—Webster says "is Development. An activity is a natural or normal act."

So I would answer the question: "What is an activity?"

An activity is a purposeful act which is based upon real subjcet matter, is built upon a situation which permits social relationships and promotes good habits and skills, and lastly, which provides for the natural development and growth of the child.



The third of a series of letterheads prepared by the F. W. Martin Company, Boston, Mass. Script makes a very attractive letterhead when artistically arranged and carefully executed like the above.

WHAT'S IN A NAME?

By DANIEL W. HOFF, Meadville, Pa.

ARTICLE 3

Occupative Surnames

As stated in article one, at first men had but one name, the given name, or Christian name, and it became necessary to couple with this some word descriptive of their personal peculiarities, place of residence, or occupation, in order to distinguish between the various Johns, Peters and Pauls of a community. Hence John the carpenter, was distinguished from John the baker, brewer, or slater, by simply coupling his Christian name with that of his trade, or in some cases, with some tool with which he was unusually skilled, such as hammer. I knew a Mr. Hammer in my native city. It is with this last-named group that the present article has to do.

One of our largest groups of surnames is derived from the trade or occupation of the ancestor, first to bear the name. While some of the trades that supplied both occupation and surnames for our ancestors are now obsolete, the names themselves have survived. For example, the bow, arrow, spear and armour making trades, vanished with the advent of firearms. The highly specialized arrow maker's trade alone gave up such names of Setter (one who "sets" the head upon the shaft), Tipper[1] (who sharpened the tips of the arrow heads), and Fletcher (who fixed the "fledges" or feathers to the shaft). An arrow was also called a "flo," and an arrow maker a "floer", whence the surname Flower. In like manner the old processes of manufacuring woolen cloth gave us Walker[2], and Fuller, (men who walked on the cloth, in the cleansing vats, to "full" it), and Sherman, (a shear man, who sheared the nap), while Tucker attended to another process. We no longer need Kisser to make "kuishes" (armour to cover the thigh), Prowell to make rowels, Boyer to make bows, Stringfellow to twist bow strings, nor Arrowsmith to forge the arrow heads. These trades have all vanished, together with the makers and users of spear, dart and shield, yet the surnames supplied by these trades and weapons are still with us.

Many occupative surnames were formed by adding the suffix "er", or "ster" to the name of some article made by a craftsman, or used by an artisan in his trade. For example: Stringer made strings, Booker wrote books, Sawyers sawed boards. Stoner or Stainer, stone cutters. Roper made robes, Potter made pots, Crocker made crocks, Locker made locks, Seaver made sieves, Leaper[3] made leaps (fish baskets), Tipper made arrow tips, Tyler made or laid tiles, Wheeler made wheels, Slayer made "slays" (part of a loom), and Glover made gloves. Other occupative names ending "er" need no explanation, such as Carpenter, Painter, Carter, Turner, Fisher, Fowler, Miller, Wagner, Weaver, Skinner, Gardner, Shearer, Barber, Shoemaker and Minter (of coins). The "ster" terminal originally meant a woman worker, whence Kimper and Kempster (wool combers), Bowler and Bowlster made bowls, Dyer and Dyster (dyers), Baker and Baxter (bakers), Brewer and Brewster (brewers), Thatcher and Thatchster (thatchers), Soutter and Souster (shoe makers), and Weaver, Webber and Webster (weavers). You will note that some of the above still retain the old forms of spelling.

Many names ending with "man" are also occupative, and are formed in a similar way. Examples: Cadman made cads, or casks, Tassman made tasses (cups), Coleman made charcoal, and Sherman, was a shear man, a cutter. Then we have Bowman (archer), Cashman (castle man), Kingman (king's man), Wellman (attendant at the well), Tillman (tiller of the soil), Bateman (a boat man), Flatman (a fleet man, a sailor), Latimer and Dragoman (interpreters), and Bechman (who carried the king's beechwood bowl)—all originating with an occupation. However, not all names ending with "man" are of this class. Some are local, such as Eastman, Newman, or Norman, while others are personal, like Whitman (white man), or Altman (old man). Again, "man" means servant — Goodman meant a good servant, Kingman, king's servant, etc.

Agricultural occupations gave us, among others, the surnames Frazer (a strawberry planter), Granger (a grain raiser), Ackerman (a farm laborer), Coward (owned a cow herd), Franklin (a freehold farmer), Hayward (the hay warden, or guard), Hortense (a woman farmer), and Stoddard (keeper of a "stot" herd—ox herd).

Domestic titles was another fruitful source of surnames, whence Doorman, Butler, who had charge of the "buts" (bottles), Panther, who ruled the pantry, Napier, who cared for the "nappi" (table cloth and napkins), Pester, the pastry cook, Spencer(the dispenser, or business manager), and Steward, who guarded the "sti" ward (a storage bin for household supplies). In time the stuart became a high ofcial in the royal household. We need no explanation as to such names as Cook, Butler, Groom, Stewart, Carver or Page. But Dresser (a valet), Cushman (a "cuish" bearer), Clay (a swordsman), Costello (a castle warden), or Buckler (shield bearer), Currie, or Curry, Irish, (a superintendent), Cassidy, Irish, (a treasurer), Curran, Irish, a sickle man), or Child, (page to a nobleman), are not so well known.

Civic titles gave us such names as Day[4], a judge, who set the day when he would render judgment, Bailey, (a bailiff), Summers (court summoner), Beadle (court crier), Shreve (sheriff), Dempster (S.), a judge who pronounces the doom.

Pageant nicknames. Names such as King, Prince, Duke, Baron, and Knight, were generally from honorary titles, conferred upon persons chosen to impersonate such characters, in the various pageants, so popular during the medieval period. These titles, like our nicknames, clung to their bearers, serving as distinctive names, and in time were inherited by their children as surnames. The same is true of such names as Pope, Cardinal, Monk, Bishop, Priest and others, drawn from ecclesiastical titles. Military and civic titles furnished many others.

As the countries of Western Europe followed the same systems in developing surnames, we find many entirely different names for the same occupation, as the following list will show. The initial following each will show its racial origin—(E.) for English, (Ir.) for Irish, (It.) for Italian, (S.) for Scotch, (F.) for French and (G.) for German. Smith (E.), Gaffey (Ir.), Schmidt or Schmitz (G.), Herrera (Spanish), and Faber (F. or It.), were all metal smiths. Mason (E.), and Metz, masons. Carpenter (E.), and Zimmerman (G.), were carpenters. Miller (E.), and Mueller (G.), were millers. Taylor (E.), and Synder or Schneider (G.), and Parmenter (F.), were tailors, Cooper (E.), and Bender (G.), made tubs and buckets. Cram, Chapman or Chapin (E.), and Keller and Kaufman (G.), were shop keepers and merchants. Clark or Clerk (E.), and Shea (I.), were of the clergy, or learned men. Shepherd or Sheppard (E.), Shaffer or Schaefer and Braunschweiger (G.), were shepherds. Bird, from Bard (E.), and Bolan (Celtic), are poets. Hibbard, (high bard, Celtic), a great poet. Singer (E.), and Cantor (F.), both vocalists.

Miscellaneous occupative names: Badger, a bagger (of grain). Ballinger, gathered bark. Barker, a tanner (used bark). Bowker, a butcher. Chessman, sold cheese. Casey (I.), a cottage builder. Chandler, made candles. Cutler made knives. Dauber, a plasterer. Dayman, a dairyman. Dexter, a Dyer. Ferrar, made horse shoes. Fowler, a bird catcher. Gibbs used the "gib" (hoe). Gill, a boy servant. Gillespie, the bishop's servant. Long (E.), McNamara (I.) and Morgan, sailors. Parker, a park warden. Reader, wove reeds. Rusher, wove rushes. Saxton, a sexton. Sprout, a spearman. Sumpter, a groom (attended sumpter mules). Teller, a weaver.

1—Tipper also made metal tips for drinking horns.

2—Walker, also a warden, who walked his beat.

3—Leaper, Hopper, Dancer, and Saylor, professional dancers.

4—Day, also a day laborer—also a dairy maid.

NATIONAL ASSOCIATION OF PENMANSHIP TEACHERS AND SUPERVISORS

Committees—1932

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7. **Exhibit**
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GREETINGS

Greetings to the 1931 members of the National Association of Penmanship Teachers and Supervisors who have placed their confidence in me as President for 1932. We have a wonderful organization of most loyal members who are willing to do their bit each year to try to make the next meeting more profitable, interesting and enjoyable than the one just past. To date (not a month after our fine meeting at Cincinnati) our committees are at work in the interests of the meeting next April 20, 21 and 22 at Hotel Seneca, Rochester, N. Y. Make your reservations early. Our aims are threefold—

1. An outstanding meeting.
2. A large membership.
3. A large attendance.

Send your membership fee ($2 for Supervisors and $1 for Teachers) to Mr. A. M. Wonnell, Withrow High School, Cincinnati, Ohio.

Your suggestions to aid in carrying out our threefold aims are and will be much appreciated.

MYRTA L. ELY,
President.

Frank H. Ash, formerly with the Bulkeley High School, Hartford, Conn., will head the newly-organized commercial teacher-training department of the State Normal School, Danbury, Conn.

Miss Blanche C. Messier of Quincy, Mass., is the new head of the Secretarial Department of Hampton Institute, Hampton, Va.

Mr. Elmer N. Beebe of Petoskey, Mich., is now teaching in Parsons Business School, Kalamazoo, Mich.

Mr. H. G. Enterline of Campbelltown, Pa., has recently accepted a position to teach in the High School at Kings Park, Long Island, N. Y.

Miss Anna Mary Pollock is a new commercial teacher in Keuka College, Keuka Park, N. Y.

HOME OF MINNEAPOLIS BUSINESS COLLEGE

Second Floor

The Minneapolis Business College was founded in the year 1903. At that time, there seemed to be a demand for a thorough, practical business training school, such as did not exist in this locality—a school that would prepare young men and women who wished to engage in business pursuits by training them thoroughly for such work and by giving them an understanding of the underlying principles of business.

The courses of study were arranged with an aim to develop greater business capacity in the student and to impart the knowledge that would lay a solid foundation for a successful business career.

As the school grew, it was necessary from time to time to acquire more commodious quarters until a few years ago, the present location was adopted. At a great expense, the most thorough and up-to-date equipment was installed and this has been added to from year to year. Every legitimate means to improve the course of study, the equipment and the enrollment has been employed.

The result is that today the Minneapolis Business College has attained a commanding position in its community. munity.

They engage only earnest, honest, enthusiastic teachers, whose influence among the pupils and public at large is therefore the very best.

The Minneapolis Business College is one of the most successful schools in the northwest and has served its community well. Long may it live to help young men and women to better train themselves for business.

Handwriting Results in C

The pictures above illustrate the number of Handwriting Certificates issued last year in the Elizabeth School, Charlotte, North Carolina. The Elizabeth School has a total enrollment of 1226 pupils. 84% of the enrollment won a Certificate during the school year, and twice as many Certificates were issued this year as last year, which shows a substantial gain over the preceding year. Many other schools in Charlotte also won a high percentage of Certificates during 1931.

harlotte, North Carolina

The pictures above were taken following a handwriting parade in which the children who had won Certificates took part. The parade was headed by the School Bugle Corps. The Charlotte schools are planning to have a bigger and better parade of Certificate winners next year.

H. P. Harding is the Superintendent, Miss Cornelia Carter is Primary Supervisor, and Miss Estelle Rawl Porter is Elementary Supervisor. Miss Hattie Alexander is the principal of Elizabeth School.

Simplified Show Card Pen Lettering and Designing

(Copyright)

PRACTICAL AND COMPREHENSIVE VOCATIONAL INSTRUCTION

By W. A. THOMPSON,
Principal of the Thompson School of Lettering, Pontiac, Michigan

LESSON NO. 1

In commercial lettering it is imperative that Show Cards, Price Tickets and Posters be lettered quickly and accurately. To meet the exacting requirement of modern mercantile operation it is necessary that an up-to-the-minute lettering medium be used.

In Lesson One is given a practical alphabet with suggestions for easy and rapid advancement in pen lettering. The Shading Pen produces two colors or shades at a single stroke of the pen and from one color of ink. The operator simply manipulates the pen the same as an ordinary pen or lead pencil, the shading of each stroke being produced wholly by the pen. To combine the shade or flat tint in building up a finished letter, in this style of alphabet, a careful study of the construction of each letter is important as success in Shading Pen lettering depends almost entirely upon a definite knowledge of how and when each part or stroke of the letter is made and connected. Practice carefully on the vertical and horizontal strokes, also the right and left strokes of the letter **O.** Always keep your work compact and not too large to commence with. This will aid you in forming the letters true and well balanced, also the shading will be uniform in each letter.

Fig. 1—Numerals indicate sequence of strokes.

Hold the pen in a natural way, similar to that of holding a lead pencil. For practice the capital letters should be about one inch high (when using a No. 5 pen). The small or lower case letters about five-eighths of an inch, whlie the tall lower case letters, **b, h, l,** etc., as shown in the lower case plate (Fig. 2), should be the same height as the capital letters. Note the construction of the different letters given in both capital and lower case alphabet plates. The small numerals show the order in which the different strokes are made in forming a complete letter. Pay particular attention to the construction of each letter and you will readily catch the idea of neatly joining the different parts to bring out a well-balanced letter, clear and distinct in shading.

In making letter **S** begin with stroke at base line, then add the second or middle stroke, the top stroke being the last made as indicated in alphabet plate (Fig. 1). Place the pen on the base line of lettering before starting the movement and stop each stroke or movement before or as you raise the pen.

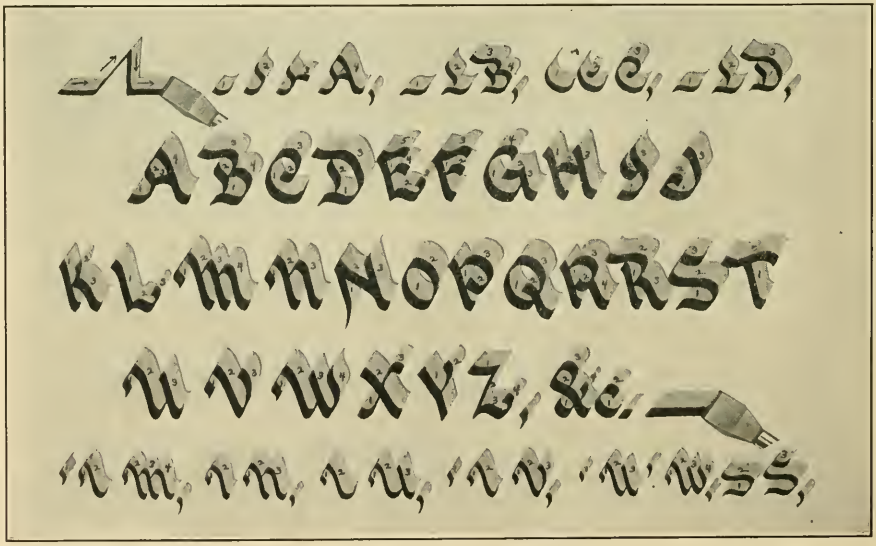


Fig. 1

Fig. 2—Lower case—vertical.

Most any kind of paper—Manilla or white—of a smooth surface will be satisfactory for practice work. For cardboard use 2, 4 or 6-ply, white. Quarter-sheet cards (11x14 inch) should be 6-ply stock. Smaller cards may be made of lighter stock—2 or 4-ply.

The size of the original card "Central Business College" Fig. 3, was 14x18 inches. "Central made with a No. 5 Shading Pen. "Business College" made with a No. 8 Shading pen. The various studies following were made with a No. 4 Shading pen. Corner pieces No. 4 Shading pen. Card strip signs "Commercial University" and "Business Penmanship", 2½x14 inches. "Night School", 3½x14 inches, using a No. 8 pen. "Ornamental Penmanship and Engrossing", 5½x14 inches, No. 5, No. 4 and No. 8 pens used.

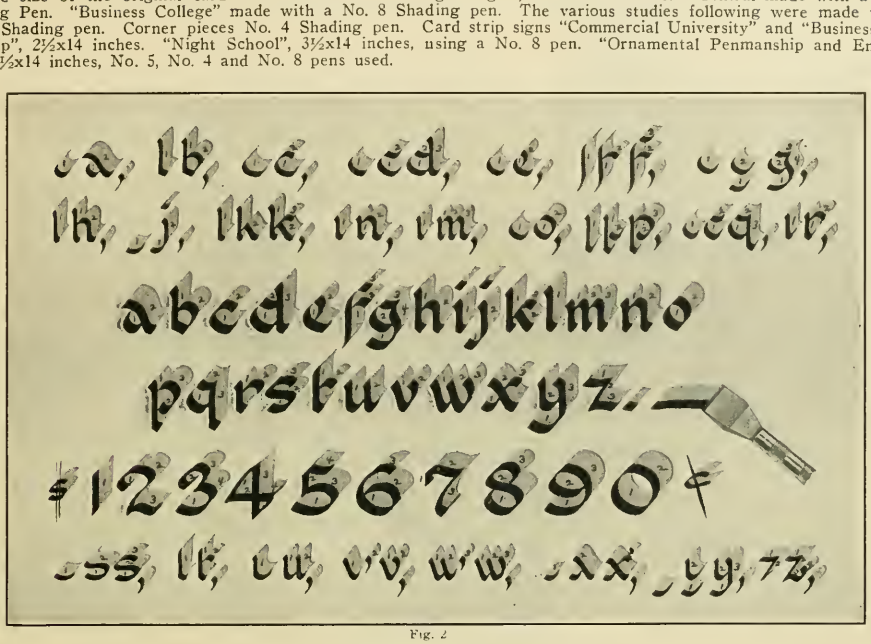


Fig. 2

Fig. 3—Illustrating Shading Pen Lettering.

Special Poster announcement of different topis for School or Business College advertising can easily be made and lettered in attractive colors by Penman or Commercial teachers at very low cost—a trifle compared to the general impression.

(Instruction continued in next issue with practical pointers and illustrations on a variety of finished Show Card layouts.)

Fig. 3

F. H. Newton, Sceretary and General Manager of the Newton Automatic Lettering Pen Company, Pontiac, Michigan.

Our readers have been familiar with automatic lettering pens for years and will be interested in the man at the head of the Newton Automatic Lettering Pen Company, who has done much in promoting this practical line of work.

The Automatic Lettering Pen was invented by J. W. Stoakes at Milan, Ohio, in the year 1878. It was called "Automatic" because, from one color of Lettering Ink, two shades are actually produced by each stroke of the Shading Pen which is as easy to operate as an ordinary lead pencil.

By purchasing four Lettering Pen plants the present company is enabled to offer nearly 100 different pens for all practical lettering purposes.

The advantage gained in using the pen, as a lettering medium, is that each stroke is of uniform width and retouching is not required, thereby resulting in greater accuracy and speed in Commercial Lettering.

Automatic lettering as a profession, or as a side line, is very practical in every community. In fact, every store has need of attractive signs which cen be made by lettering pens.

There is no better time than the present in which to acquire knowledge and skill of automatic lettering. On page 20 in this issue of the Business Educator is an illustrated article on Practical Commercial Pen Lettering. Other lessons of a similar nature are to follow.

Miss Beatrice M. Arthur, a member of this year's graduating class of the Salem, Mass., State Normal School, will teach, the coming year, in the Portsmouth, N. H., High School.

This beautiful, skillful flourish is from the pen of H. B. Lehman, St. Louis, Mo.

Anna Mary Regish, supervisor of handwriting and teacher of mathematics in the Stoneham High School.

Miss Regish took up her new duties in September. During the past year she has been head of the commercial department of the Medfield High School. She is a young woman with wide experience, having taught in the Northampton High School, and has had considerable experience in business. She was educated in the Easthampton High School and the Salem Normal School where she received her B. S. degree.

In addition to being interested in the teaching profession and especially the teaching of handwriting, she has been interested in athletics and other social activities of the various schools with which she has been connected. While in the Medfield High School she coached the girls' athletics. At the same time penmanship was one of her delightful subjects.

Miss Regish writes a very strong, beautiful hand and is a very industrious, capable young teacher. We predict much success for her in Stoneham.

THE COVER

The beautiful cover this month was made by J. Lindsay Davis of Cincinnati, Ohio.

Mr. Davis has been doing pen work in Cincinnati for a number of years. He is a jovial, enthusiastic penman.

GEMS FROM THE MASTERS

A 24-page booklet entitled, "Flourished Gems from the Masters" has been received from D. L. Stoddard, R. R. 4, Box 141, Indianapolis, Ind. It contains gems of work from men like Dennis, Madarasz and Zaner.

We are pleased to add this little book of gems to our library.

Ralph F. Marshall, supervisor of handwriting in the Altoona Public Schools and director of the district evening school, and **Miss Esther Henderson Brady,** who was also a teacher of music in the Curtin school, were married June 11th, in Altoona, Pa.

Miss Jessie McKinley of Ogden, Utah, is now teaching in the Standard School for Private Secretaries, Sacramento, Calif.

Allan E. Herrick of Manchester, N. H., died suddenly April 26, 1931, at the age of 77 years. Mr. Herrick was supervisor of handwriting in both the high school and elementary schools of Manchester, N. H. for 17 years. Mr. Herrick was a beautiful penman and had ability in art.

George G. Hoole, educator, penman and editor, was elected grand master of the grand council, Royal and Select Masters of the Masonic Lodge of Montana. Mr. Hoole owns and edits a newspaper in Glendive, Montana. He was formerly principal of schools of that city. He received his penmanship training in Columbus, and has therefore been interested in penmanship and commercial education.

ORNAMENTAL PENMANSHIP

By E. W. BLOSER

Comment by E. A. Lupfer and copies from the scrapbook of G. G. Hoole, Glendive, Montana

In this lesson we have some very beautiful letters. These letters were written for students in an offhand manner. In fact, all the copies in this series were written for students with no thought of reproduction. They are interesting because of the fact that they are so natural. While they are extremely skillful, yet they show the human element in handwriting. You will do well to study all of these letters—to catch that dash and grace shown in the copy.

There is a growing demand today for skill in penmanship. You can have a lot of fun out of practicing on these copies and some day you may be able to make considerable money with your pen.

Sea Fever

I must down to the seas again,
to the lonely sea and the sky,
And all I ask is a tall ship
and a star to steer her by,
And the wheel's kick and the wind's
song, and the white sail's shaking,
And a grey mist on the sea's face
and a grey dawn breaking.

I must down to the seas again,
for the call of the running tide
Is a wild call and a clear call
that may not be denied;
And all I ask is a windy day
with the white clouds flying,
And the flung spray, and the blown
spume, and the sea gulls crying.

I must down to the seas again
to the vagrant gypsy life,
To the gulls way and the whale's way
where the wind's like a whetted knife,
And all I ask is a merry yarn
from a laughing fellow rover,
And quiet sleep and a sweet dream
when the long trick's over.

John Masefield.

M. Upright. Abington Ave. School.

N. A. P. T. S. CONTEST

At the meeting in Cincinnati in April, the N. A. P. T. S. held a contest for the best writing submitted by teachers and supervisors. There was much interest shown in this contest. Very beautiful specimens of plain business writing were submitted from various parts of the country.

The contest was won by Miss Mae Upright, of the penmanship department of the Newark, N. J. public schools. Miss Upright is a teacher with unusual ability and skill. The above poem was written by her. She has specialized in penmanship. Miss Upright was in Columbus during the summer of 1926.

MAE UPRIGHT

Miss Hazel A. Gilman, recently with Bryant & Stratton College, Buffalo, N. Y., is a new teacher in the Weaver High School, Hartford, Conn.

Miss Coila Hollis of Wibaux, Mont., will teach commercial subjects in the Troy, Mont., High School, the coming year.

Miss Evelyn K. Hinners of Macomb, Ill., is a new commercial teacher in the Metcalf, Ill., High School.

Lessons in Engrosser's Script

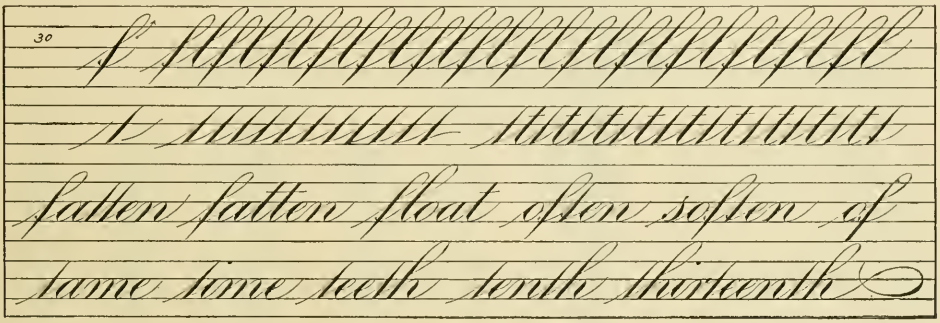
By courtesy of C. W. Jones, Brockton, Mass.

LESSON NO. 11

The letter **f** is a very individual shaped letter. Of course, the top part is the same as the other loop letters but in place of having a loop below the line it is tapered to a point one space below the base line. Most script writers make the **f** and **l** the same height. While the **f** looks well by itself slightly shorter than the **l** we personally think that by making a distinction between the two letters looks like a mistake rather than intentional. Therefore, we would advise you to make all of your loops the same height, though it is simply a matter of style.

Here we have two styles of **t.** We prefer the second style though you will see the first style often, especially in hand engraved work. The first **t** it seems to us goes better as a final **t.**

It is up to you, however, to make your own decision as to style. Your judgment as to selecting styles will react in the quality of your work.



Two beautiful reproductions have been received from **Mr. W. A. Larimer,** teacher in North Texas State Teachers' College, Denton, Texas. Mr. Larimer does pen work as a hobby. He gets much pleasure out of his hobby and pleases his friends by presenting them with little gifts, which, judging from the photographs we have received, must be very beautiful. These two specimens, entitled "The Teacher's Creed" and "The Set O' the Sail," the originals being about 9x12 and 10x14, were done in colors and were beautifully designed and executed.

Mr. Kenneth N. Baker has been elected to direct the newly established department of business administration of Newberry College, Newberry, South Carolina. Dr. James C. Kinard is president of the Newberry College.

RIDER COLLEGE

A bulletin describing the Rider College has been received and is one of the most attractive, convincing bulletins we have ever received. We predict a very good attendance for the Rider School.

Miss Rose M. Smith of Williamstown, Mass., is a new commercial teacher in the Ware, Mass., High School.

HARRY C. SPILLMAN

The Gregg Publishing Company appoints Harry Collins Spillman as director of educational service. Mr. Spillman enjoys an international reputation as Author, Educator and Speaker. To a long list of appearances before outstanding educational and business audiences in America he recently added a successful speaking tour to Europe, Asia, and Africa. In connection with his regular platform engagements, Mr. Spillman will be available for addresses before schools and colleges as a special feature of Gregg Service.

Mrs. Alice Schriber of Nyack, N. Y., is a new commercial teacher in the High School at Ashland, N. H.

Miss Imogene J. Hackett, for several years commercial teacher in the Livermore Falls, Maine, High School, will teach, the coming year, in the Senior High School at Waterville, Maine.

Miss Bertha Garland of Oldtown, Maine, is a new commercial teacher in the Ellsworth, Maine, High School.

Miss Stella G. Eastman, recently with the Merrill Business School, Stamford, Conn., has been elected to teach in the commercial department of the Callicoon, N. Y., High School.

Miss E. Mabel Hetherington of Perth, N. B., is a new commercial teacher in the Commercial High School, Montreal.

Miss Cassie Cildress of Richmond, Va., has recently been elected to teach commercial subjects in the Newport News, Va., High School.

Mr. Thomas J. Aylward, last year with Bryant-Stratton College, Providence, R. I., is now teaching in the Commercial High School, New Haven, Conn.

It is all right to be conservative, but one should also be able to see the trend of changes that are taking place, and not get into a rut and stay there. Be progressive.

W. M. Childers.

Mr. Childers is a penman from Kansas City, Missouri

Miss Gladys E. Bates, a recent graduate of the Salem, Mass., State Normal School, will teach, the coming year, in Woodstock Academy, Woodstock, Conn.

Miss Thelma Carrison of Lynn., Mass., is a new commercial teacher in the High School at Billerica, Mass.

Mr. J. C. Wallace, recently with the Platt-Gard Business University, St. Joseph, Mo., is now teaching in the Meridian School of Commerce, Meridian, Miss.

Mrs. Rosalie Perkins Stevenson is a new commercial teacher in the Sandusky Business College, Sandusky, Ohio.

Miss Priscilla N. Little of Newburyport, Mass., is a new commercial teacher in the High School at Franklin, Mass.

Mr. Otis D. Livingston, recently with the Tripoli, Wis., High School, has accepted a position to teach in the High School at Melrose, Wis., the coming year.

Miss Beulah Gillard of Waterloo, Wis., has been elected to teach commercial subjects in the High School at Brillion, Wis.

Miss Marie Robinson, a recent graduate of the Colorado State Teachers' College, has accepted a position to teach commercial subjects in the High School at Crook, Colo.

Mr. C. A. Bowes of Hartford, Conn., is a new commercial teacher in Troy Business College, Troy, N. Y.

Miss Ruth A. Forsberg, for several years commercial teacher in the Hampton, Iowa, High School, has recently been elected to a similar position with the High School at Poughkeepsie, N. Y.

With a pen by Arthur Myers, Baltimore, Md.

This specimen was loaned to us by D. L. Stoddard, R. R. 4, Box 141, Indianapolis, Ind. It is taken from his booklet, Flourishing Gems from the Masters. It was made by that skilled penman, L. Madarasz.

DESIGNING AND ENGROSSING

By E. L. BROWN,
Rockland, Maine

We present from time o time specimens of pen work which is the foundation stone of commercial art. A good pen artist can usually do brush drawing but a brush artist cannot always do satisfactory pen drawing. Pen technique is more difficult than brush as inaccuracies are not so easily corrected, and much time and patience are required to attain skill to produce soft, pleasing effects by using hard lines and jet black ink. Line cuts cannot be made from drawings with pale lines as lines must be sharp and black to photograph satisfactorily.

The effect of a design depends upon contrasts of light and dark, in other words, its tone values. Make a close study of the copy, noting its balance, proportions of parts and color values, then proceed with the sketch. Lay off first the cartouche and spray of oak leaves, then space the lettering. It is better to make a sketch on a separate sheet, from that for the pen work, as erasures sometimes roughens the surface of the cardboard, and renders it unfit for pen work. When the sketch is completed cover reverse side of sheet with pencil smut and trace design on the cardboard. Complete drawing, using a 4 H pencil then proceed with the pen work, using a Gillott No. 170 pen and Zanerian ink. Use short parallel lines as shown in copy, thick or thin accroding to the tonal value desired. The Sickle letter, so called, requires considerable time in drawing and finishing. The top and base lines were made with the dividers. Omit heavy lines on top of letters.

End the short parallel lines of background exactly at top letters, giving an atmosphere effect. In the word "Honor" it was necessary to modify the Sickles style to give the word more length for proper balance. The under shade of these words was done with a spacing T-square. Background of initial "T" should be much darker in tone than rest of design. Use coarse, free-hand lines and the effect will be pleasing. Note arrangement of lines carefully. A number three pen will do for the engrossing text.

Are you interested in these lessons?

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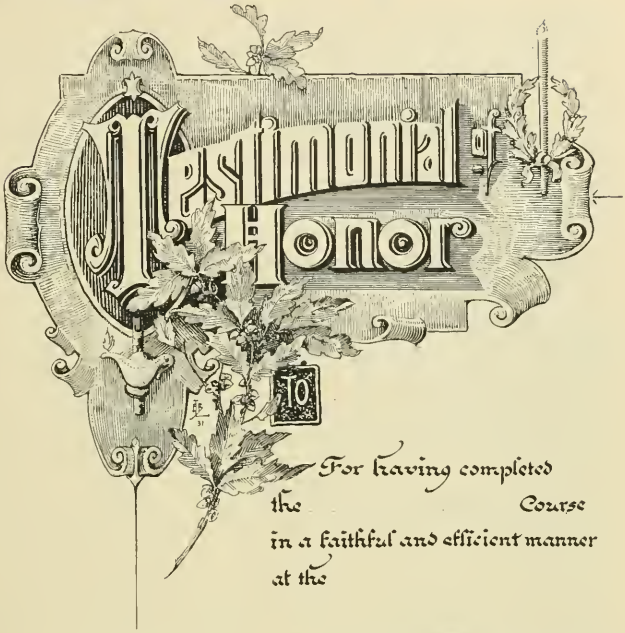

A. G. SINE DIES

A. G. Sine established the Mountain State Business College in Parkersburg, W. Va., forty-three years ago. He labored many years in building up one of the best business colleges in the country. The school, Mountain State Business College, was known throughout the state and eastern section of the United States from which is drew most of its students.

Even though the school was destroyed by fire a number of times, Mr. Sine was able to re-establish the school each time. At the present time the school is located in its own fine modern building.

Mr. Sine was a member of the First Baptist Church and took an active part in the local affairs of the city.

Mr. Sine died on July 6. He had been in ill health for some time. The Business Educator has had years of pleasant business relations with Mr. Sine and it is with extreme regret that we learn of his passing. He served the business college profession well and was well liked by all who knew him.

PENMANSHIP TAUGHT BY MAIL
Write for particulars. Cards 25c per dozen. PAUL K. SIMS
Newton, Ill.

Miss Myrtie Brooks of Hillsboro, N. H., is a new commercial teacher in the Concord, N. H., High School.

Miss Alice Sprague is a new commercial teacher in the Agricultural and Training School at Park River, N. Dak.

Miss Irene Whitmore, formerly with the Woonsocket, S. Dak., High School, has recently accepted a position as commercial teacher in the High School at Perry, Iowa.

Miss Dorothy J. Ward, recently with the Ashland, N. H., High School, is a new commercial teacher in the High School at Hamilton, Mass.

EARN $100 A MONTH engrossing diplomas. Mail-course, $2.50, qualifies you. This low price offer withdrawn Oct. 1.
M. Francais, Parisian Engrosser,
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LEARN ENGROSSING
in your spare time at home. Thirty Lesson Plates and Printed Instructions mailed to any address on receipt of two dollars, Cash or P. O. Money Order.
P. W. COSTELLO
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Definition

Sportsmanship doesn't offer excuses, substitutes, alibis, nor whines; neither does it criticize but takes defeat and honors respectful opponents, compliments and praises merit wherever found; shares triumphs; enforces the square deal; is honored as much in defeat as in victory.

Envy, hatred, jealousy, grudge or misplaced or obnoxious retaliation is no part of sportsmanship.

SPORTSMANSHIP

A definition composed and written by James D. Todd. It contains the entire alphabet.

The twelfth of a series of fifteen sweeping, graceful flourishes by Francis B. Courtney. From the scrapbook of J. S. Griffith, Chicago, Ill. (Write for back numbers.)

RESULTS OF CONTEST

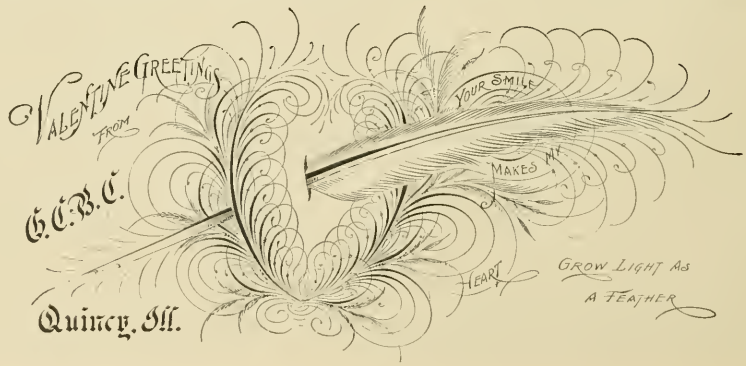
Writing has been used as an agency of civilization. It has functioned in all the activities of life. I want to make this statement that writing is the greatest art in the world. It is the greatest art not only because it is the most universal of all the arts but where one person can paint and sculpture, there are thousands who can write. It is the most universal because it is the most practical.

The results of the Handwriting Contest announced on page 16 of the June issue of the B. E. are as follows:

The winning specimen came from Jean M. Brand, Commercial High School, Calgary, Alberta, Canada. The second best came from Arnold C. Gorling, 718 Maryland St., Winnipeg, Man., Canada, a student in the Success Business College. The third best came from Charlotte Clemons, Star Route, Meadville, Pa., evidently a student in the Meadville Commercial College.

Miss Brand's specimen was written in light ink, while Mr. Gorling's was in black ink. Therefore, we have reproduced Mr. Gorling's specimen above. Miss Brand's specimen is a remarkable specimen. In fact, it is professional in appearance.

Mr. W. M. Childers, Kansas City, Mo., sent in one of the best specimens. However, Mr. Childers is a teacher of penmanship and would therefore be classed as a professional.



By H. P. Behrensmeyer, Quincy, Ill.

Mr. Robert P. Linn of Grove City, Pa., is a new commercial teacher in the Junior High School, Beaver Falls, Pa.

Miss Irene K. Marx of Holyoke, Mass., is a new commercial teacher in the Chester, Mass., High School.

Mr. E. E. Streeter and **Mr. R. J. Barkley** are two new commercial teachers in Wausau Institute of Business Administration, Wausau, Wis.

Miss Lillian E. Myners of Monroe, Mich., is a new shorthand teacher in Parsons Business School, Kalamazoo, Mich.

INK! INK! INK!
Send 60c today for a special bottle
— of —
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The ink used by the great penmen and engrossers. The ink supreme for fine hair lines and rich black shades.
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LONG JUMPS
Written August 1. Last year, a Colorado young man, just graduated, asked us to help him get started. We placed him in New Brunswick. He made good. This year he asked for a place in the Eastern States. This morning he wired from Denver that he was applying to one of our New York clients at $1800. We wired our client to offer him the position by wire. This afternoon they wired us they had followed our advice. This evening the young man wires he has accepted. We wish we could help all our enrolled teachers as promptly and effectively, but this is an off year. May we try to help you?
THE NATIONAL COMMERCIAL TEACHERS AGENCY
(A Specialty by a Specialist)
E. E. Gaylord, Mgr., Prospect Hill. Beverly, Mass.

Cole-Cowan Teachers' Agency, Marion, Ind.
Efficient service to teachers and employers. Your business solicited. You will be pleased. Money making business colleges for sale. Write or wire us what you want. **M. S. Cole, Sec'y.**

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Pen Art Department, Hill's Business College
619 W. Main St., Oklahoma City, Okla.

GRADUATES HEAR MAJOR GENERAL SMEDLEY D. BUTLER

The Miami-Jacobs College of Dayton, Ohio, held commencement exercises in which 201 students graduated from various courses. To this group Major Butler, the man of military fame, gave some very good advice. The following are a few excerpts taken from his address:

"Never allow anything to beat you.
Never become discouraged.
But don't become bigots and fanatics.
Your diplomas are as good as government bonds.
Set aside a little of your time and devote it to your government.
Put your opinions of the government on your ballot.
Try to make decisions. A poor decision is better than none.
Don't lose faith in the world. It is a good place to live in and America has the best part of it.
Business conditions are going to come out all right. It may take a little time. But America always has come out all right because of tht great stability of our people.
Stand squarely on what you think is right. If you have made up your mind, take the step and courage will come to you.
Never make decisions when you are mad. It is best to keep cool at all times."

The Miami-Jacobs College, under the direction of the president, W. E. Harbottle, has made a tremendous growth. It is located in the beautiful city of Dayton, which is one of the large manufacturing centers of Ohio, leading the world in the manufacture of cash registers, electric refrigerator equipment and nearly a dozen other articles. The school has played an important part in the development of this fine city. It was established in 1860 and is located in a modern new five-story building. Thousands of business men owe their success to this historic school, which is continuing to hold its place in commercial education.

Mrs. Hazel E. Gonder, for several years with the Berkshire Business College, Pittsfield, Mass., will return this year to her former position with the Cambria Busines College, Johnstown, Pa.

Mr. Norman Wertman, recently with the Lebanon, Pa., High School, is a new commercial teacher in the Bloomfield, N. J., High School.

Mr. George T. Ney of Philadelphia is a new commercial teacher in the High School at Camden, N. J.

The **Misses Pauline M. Hartshorn** of Beverly, Mass., and **Estelle W. Lord** of Danvers, Mass., are two new teachers in the Bryant & Stratton College, Buffalo, N. Y.

Mr. Waldo B. Christy, for many years with the State Normal School at Tempe, Ariz., is the new head of the Commercial Department of the Union, N. J., High School.

Miss Ruth R. Conger of Albany, N. Y., is a new commercial teacher in the New Lebanon, N. Y., High School. School.

Mr. Ralph B. Tower, recently engaged as Research Investigator in Public Finance for the New York State Tax Commission, has accepted a position as Professor of Economics at Mount Union College, Alliance, Ohio.

Mr. Harry L. Hartman of New Haven, Conn., is now associated with Morse College at Hartford.

Miss Mary L. McDaniel of Steele, Mo., is a new commercial teacher in the Union, Miss., High School.

Mr. Raymond Light of Dexter, N. Y., is a new commercial teacher in the Catskill, N. Y., High School.

Mr. William M. Polishook, a recent graduate of the Salem, Mass., State Normal School, is a new commercial teacher in the Dedham, Mass., High School.

Miss Isabel Chisholm, last year with the Dighton, Mass., Commercial School, will teach, the coming year, in the High School at Medfield, Mass.

Miss Gladys Hall is a new commercial teacher in the Burlington, N. J., High School.

Miss Lillian Rankin, recently with Derby, Vt., Academy, is a new commercial teacher in the Dalton, Mass., High School.

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BOOK REVIEWS

Our readers are interested in books of merit, but especially in books of interest and value to commercial teachers, including books of special educational value and books on business subjects. All such books will be briefly reviewed in these columns, the object being to enable our readers to determine their value.

Practical Paying Penwork — Edited and published by D. L. Stoddard, R. R. 4, Box 141, Indianapolis, Ind.

A revised fourth edition of this interesting work has been received. It contains ornamental writing, business writing, pen flourishing, designing, lettering, engrossing, perspective, architecture and pen drawing from the author, who has devoted most of his life to pen work.

Mr. Stoddard receives much pleasure out of helping others in pen work. His constant desire is to interest young men and young women in the practical side of pen work.

Industrial Organization — By Harry Rubey, B. S., C. E. Published by Ginn & Co., Boston, Mass. Cloth cover, 308 pages. Although prepared primarily for engineers, this book is in no sense technical and may prove of interest to others.

If engineers of the present hope to fill the important positions now open to them in industry, commerce, transportation, finance and even politics, they must prepare for such positions by learning the theory and practice of large and complex organizations. The four-year engineering curriculum leaves scant time for the study of so extensive a field, but the author believes that a broad outline may be made the necessary basis for such a study.

In order to furnish such a basis, the present text has been prepared from material which has been in actual use in classes since 1918. The outline here presented will have its full value if it is enriched by the addition of assigned reading, of discussion, and of work with concrete cases and problems. Thus augmented, this text may be expected to develop in the student an interest in business, an acquaintance with the structure and procedure of the most important types of enterprise, and a familiarity with industrial terminology.

If the engineer is to continue to raise the standard of living, and to seek individual attainment through this type of social service, he must not be hampered and limited by a narrowly technical viewpoint. There is little danger of his becoming acquisitive; his major interest will always lie in increasing the effectiveness of machines and management. Doubtless, the greatest opportunity for the engineer will result from a wise combination of technical approach, business judgment, and social outlook.

The book should build for the student a foundation upon which he can base all further knowledge that he gains of business and from which he may depart in quest of specialized knowledge from authoritative sources.

Fundamentals of Office Practice—by Foster W. Loso, A. M., and Charles W. Hamilton, B. C. S., B. S. in Education. Published by the South-Western Publishing Company, Cincinnati, O. Cloth cover, 362 pages.

For year business schools and the commercial departments of high schools have taught preparation for business positions by giving instruction in commercial subjects such as bookkeeping, typewriting, shorthand and commercial law. During the teaching of those subjects some effort also has been made to inculcate ideals of service, and to establish principles of office conduct and procedure. Incidental to such an acquisition of knowledge and skill, there may have been an assignment to the principal's office for real office practice and experience. Progressive commercial educators felt that such methods have failed to develop an office worker as economically, efficiently and completely as might be done in a separately well-organized course.

At the present time many senior high schools are endeavoring in the senior year, or following completion of the regular stenographic or bookeeping course, to set up a term's or year's work in Office Practice or Secretarial Training. Such a class organizes or consolidates the previous work in shorthand, record-making, typewriting and related subjects. This class serves as a final polishing-up process designed to prepare pupils for immediate entrance into the higher types of office positions. In such classes some attempt is made to teach the various office machines and the equipment used in a modern office.

Again definite assignments to selected persons for whom students work for periods varying from two to four weeks go hand in hand with formal classroom instruction. These assignments may be given after school or, if possible, the closing periods of the afternoon, plus an hour or two after dismissal. In lieu of such allotted practice acceptable part-time work in business offices may be accepted as an equivalent of the laboratory work thus defined as an assignment.

This book is intended to meet the need for a definite type of instruction on vraious office machines and to teach office procedures, services, and ideals. Abundant opportunity is given for pupil responses to such office conditions as are typical of real office positions. Moreover, it is the belief of the authors that except in the instructional material of individual concerns, more detailed instruction for various types of office machines is included in this book than has hitherto been available.

Student Body Finances and Accounting—by L. Scott Noble, B. A., LL. B. Published by the South-Western Publishing Company, Cincinnati, O. Cloth cover, 256 pages.

The rapid development of student organizations and activities in what has come to be called "Extra-curricular Activities" reflects a general consciousness of the direct and definite importance of challenging the interests of students in matters other than those included in the regular curriculum.

A very worth-while part of modern education consists in the development in students of a sense of responsibility for their fellows and a willingness to do something to enrich the life of the community to which they belong. This can only be promoted indirectly at school by creating an environment in which students naturally develop a sense of responsibility by the practice of it, and not by means of exhortation through academic study.

There are innumerable ways in which students at school can take part in the necessary work of the institution and in assisting each other. Administering and recording the financial transactions of the associated student body is one of the most important. Taxing the student body for the purpose of successfully carrying out activities for the general welfare of the community of which each student is a part, the necessity of making receipts and expenditures balance, the equity of dealing fairly with all types of activities, the importance of studying financial statements in order to wisely plan future procedure are problems which students will later meet in their public, business, and private lives. Educators cannot afford to miss this opportunity of helping students learn by doing.

Bookkeeping and accounting principles enter into our everyday lives in a way little appreciated by educators. Budgeting, banking, investing, promoting, reorganization, bankruptcy, financing, advertising, selling purchasing, transportation, income tax, and many other problems commonly met every day by everyone, require a knowledge of accounting The weakness of bookkeeping and accounting as taught is that students learn the principles, but seldom make practical application of them. Knowledge of when to debit and when to credit an account is of value only to the professional bookkeeper. A scientific analysis of business problems from facts furnished by bookkeeping records, however, is of value to every one.

It is the author's belief that an application of accounting principles to situations with which students are familiar and intensely interested will influence them while at an impressionable age with the importance of a scientific approach to financial problems from accounting records.

Bookkeeping and Business Knowledge, Second-Year Course—by J. Hugh Jackson, Thomas Henry Sanders and A. Hugh Sproul. Published by Ginn & Co., Boston, Mass. Cloth cover, 416 pages.

The First-Year Course of this work was written in the belief that bookkeeping, when well organized and well taught, is an effective educational instrument, an avenue to business knowledge, and a practical aid to anyone who intends to follow a business career. A study of the subject should enable the student who so desires to fill a position in which he can actually keep books. It should by no means end there, however; if it did, its usefulness would be limited to a comparatively small number of people. But practically every person who is in any way connected with business will find that his work and progress will be assisted by a thorough understanding of bookkeeping. With this in mind the authors have taken every opportunity to emphasize the uses of the records, and the purposes they are intended to serve.

The present volume adheres to the same point of view. It extends the work of the First-Year Course in two main directions: it introduces a number of new principles, and it presents a variety of additional forms and practices, adapted to the needs of specific businesses. The first-year work must deal with the elements of the subject as simply as possible; during the second year the student should learn something of the bookkeeping problems of typical concerns. One of the chief aims of the subject, after its general principles are understood, is to learn how those principles may be applied effectively to the conditions of the individual business. This volume introduces not only examples of different trading and manufacturing concerns, but also deals with the different forms of proprietorship—individual, partnership and corporate.

The examples represent common types of business—garage, furniture store, and so forth. The main outlines of the practice sets have been taken from actual concerns; each set illustrates standard procedure for that type of business. The authors have, however, recognized the variations in practice which often occur.

In this second and completely revised edition the authors have availed themselves of the friendly suggestions of many of the teachers who have used the book. The present text, therefore, embodies modifications based on actual experience with the book in classrooms in all parts of the country. The principal features of the revision may be summed up as (1) simplification in statement, (2) improvement in organization and arrangement, and consistent division into short teaching units, (3) a greater number of illustrations, and (4) the addition of many new problems. Thus the revision provides a handling of the subject which is both practical and educationally sound.

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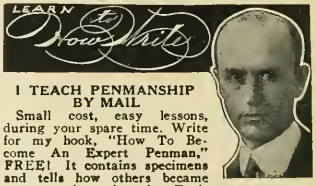
SHORTHAND SCHOOLS, ATTENTION!

Just a year ago, in this column, the promoters of the Gregg and Pitnam systems of shorthand were challenged to write some paragraphs of matter to compare with Connor Shorthand, a new system having title "Shorthand Made Most Legible for Personal or General Use." The challenge was not met by either. An exhibit was made in April, May and June issues of this journal, comparing the new with the other light-line system and showing the combined quality of brevity and legibility above the other. Demonstrations have continuously gone on in comparison with both the other two, and invariably in the new system there are fewer strokes, fewer pen lifts, and more sounds of speech represented. There were no exceptions. A sample copy of the new text may be had by application to **C. C. Connor, East Northfield, Mass.** Adv.



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Major James Fitzmaurice, Captain Hermann Koehl and Baron Ehrenfried Gunther von Huenefeld

in successfully spanning the Atlantic Ocean by their Westward flight from Ireland to America; and

Whereas, the citizens of Cook County are ever alert to appreciate the achievements of daring men in science, industry, commerce or invention; and

Whereas, the Board of Commissioners of Cook County Illinois, are the duly elected representatives of close to three and one half million American citizens and residents of Illinois; now, therefore be it

Resolved, that the Board of Commissioners of Cook County, Illinois, in regular session assembled do hereby extend to the said Major James Fitzmaurice, Captain Hermann Koehl and Baron Ehrenfried Gunther von Huenefeld the congratulation, commendation and appreciation of the County of Cook, State of Illinois, United States of America; and be it further

Resolved, that an engrossed copy of this resolution be presented to each of the said flyers upon their visit to the City of Chicago and the County of Cook.

Chicago, Illinois, May 8th, 1928

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Vol. 37 OCTOBER, 1931 No. 2

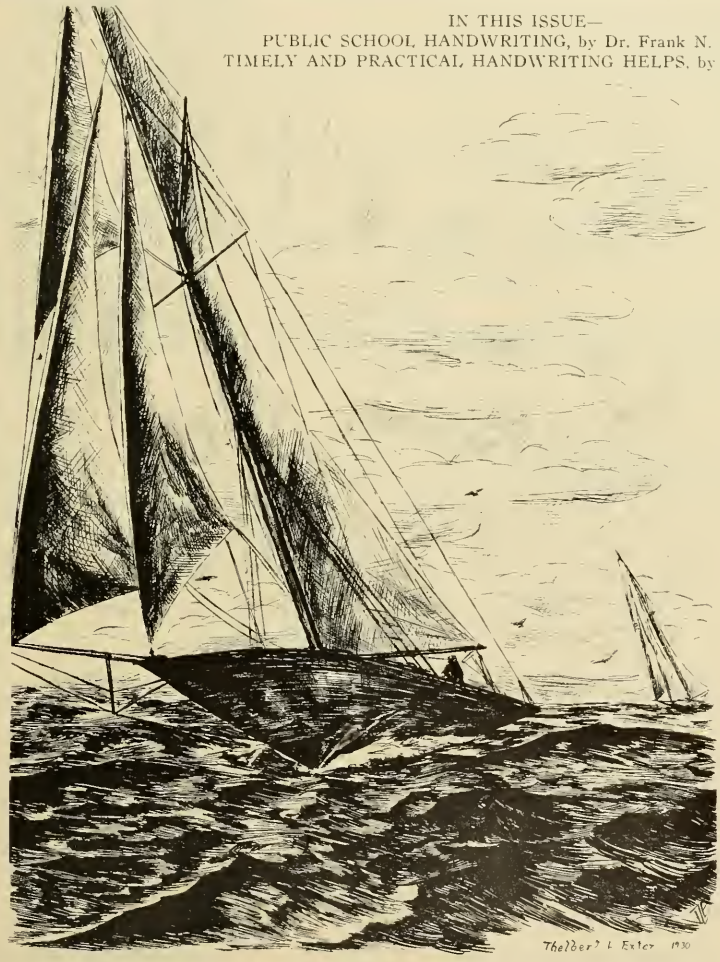
THE Business Educator

H. C. RICE

IN THIS ISSUE—

PUBLIC SCHOOL HANDWRITING, by Dr. Frank N. Freeman

TIMELY AND PRACTICAL HANDWRITING HELPS, by E. A. Lupfer



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The Business Educator

VOLUME XXXVII COLUMBUS, OHIO, OCTOBER, 1931 No. 2

PUBLIC SCHOOL HANDWRITING

By DR. FRANK N. FREEMAN,

Reprinted from the February, March, April and May Issues of Normal Instructor and Primary Plans by courtesy of F. A. Owens Publishing Company

Conflicting Opinions on Handwriting

Some years ago I visited a good-sized middle western state to examine the instruction in handwriting and to make suggestions in regard to it. I found the subject torn between two factions. Each faction had very definite ideas as to how writing should be taught, and these ideas were, in some respects, quite contradictory. The beliefs of the two factions reflect a very general division of opinion in this country, and they may therefore be used to introduce the chief problems which confront us.

The first faction is usually represented by the orthodox supervisor of penmanship, who has had thorough preparation in a certain type of technique of teaching the subject. She has also had prolonged training in the art of handwriting and is usually a skilled penman.

The traditional method of teaching handwriting, which such a supervisor uses, does not concern itself with the mental attitude of the child while he writes. It assumes that if the child acquires acurate control of the movements of the pen, the connection between the ideas he wishes to express and the pen movements by which he expresses his ideas will take care of itself.

The opposing point of view is represented by the general primary supervisor. This supervisor has not been trained in the special technique of instruction in handwriting and has no special skill in the art of handwriting. Her training has been largely in the field of general theory of education, and this theory is likely to be of the extreme progressive type. She probably has some contempt for the mechanics of special methods in a subject like handwriting and may feel that if the child has the proper attitude and the desire to express himself in writing, such matters as position and movement may be left to take care of themselves.

A real conflict between these opposing points of view is being waged in many school systems. It is true, of course, that supervisors of handwriting are beginning to study the broader educational aspects and relationships of their subject, and that many of them are making a study of the scientific investigations in handwriting. However, there are still large and well-organized groups which stand pat against the slightest variation from orthodoxy. Again, there are many general supervisors who realize the special requirements of technical training, but these supervisors are counterbalanced by a large group to whom the glitter of a general doctrine makes a greater appeal than does sober observation and scientific evidence. The conflicting theories and methods will be described below in more detail.

DR. FRANK N. FREEMAN

The Drill Method

Advocates of the drill method of teaching penmanship rely on many repetitions of a carefully organized set of exercises. It is believed that by this drill the child will gradually develop neuromuscular control over the movements of the hand, and that when this skill is once acquired he can turn to the writing of any ordinary material.

The exercises are usually arranged to begin with very simple forms. They may not be letters or words, but may consist of formal figures. Examples of these are ovals, which are traced toward the left (direct) or toward the right (reversed). These ovals are either retraced or written in a sort of progressive spiral. Another favoite exercise is the retraced up-and-down stroke—the push-and-pull exercise. Others less commonly used are the figure eight retraced, either in a vertical or horizontal position, the horizontal straight line retraced, or the over-and-under curves.

Somewhat less formal exercises consist in writing single letters or simple groups of letters. Both small letters and capitals are included. Sometimes the letters are written separately and sometimes they are joined. In one form the letters are joined but are spread wide apart in order to develop the sideward sweep of the hand. The next degree of complexity is represented by the writing of short, simple words, such at "it" or "ell", and these are followed by more complex words.

The arrangement of these exercises is from the simple to the complex. The theory is that the child should learn to perform the simple, easy acts first, and that he should progress to the more advanced level as he masters the easier level.

(See page 16)

THE BUSINESS EDUCATOR

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Timely and Practical Handwriting Helps

For Teachers and Pupils

By E. A. LUPFER

ARTICLE TWO

Movement

Last month we discussed position at length. In this article we shall try to describe movement. Movement and form must be taught together. They cannot be divorced. Writing without movement has very little commercial value, while writing without form, which cannot be read, is of no value. In the beginning some teachers allow students to go a little slower in order that some knowledge of form may be mastered and then gradually speed up as the pupil acquires a knowledge of the form. The student should not be allowed to continue in a slow manner.

During the Spencerian times writing was taught by many teachers as purely finger movement. Of course, the authors intended it otherwise. Later some went to the extreme and taught muscular movement writing exclusively. Today educators like Dr. Frank N. Freeman of the University of Chicago, advoate a combination of movements. The following is quoted from one of Dr. Freeman's books: "The aim should be to avoid a cramped finger movement, on the one hand, and to refrain from setting up a standard of exclusive arm movement, on the other hand." Children should be trained proper position and movement in the beginning so that later when they actually write it should not be necessary for them to give much attention to the matter of movement.

Position has much to do with securing free movement. Insist upon good position. See that the student does not pinch the pen or pencil and that the hand is kept up off the wrist.

In order to acquire movement, modern educators advise the teaching of large pencil writing in primary grades. Even adults, in taking up writing, will find some large writing adventageous. This is especially true in taking up a new or difficult form.

Let the arm roll on the muscle below the elbow and the hand glide on the little finger. Keep the wrist off the paper and the hand off its side. Capital letters, such as are presented in this lesson, should be made with a free, rolling arm movement. On the capitals avoid a "gum chewing" motion, that is, excessive use of the first thumb joint. Small letters like "i" are made with a rolling, gliding motion. The little finger slides on the up stroke and drags on the down stroke. In making loop letters this same motion can be made on the lower part of the letters but the thumb and fingers may help out on the top. Others make the loops with the arm. No two people write exactly alike. Therefore, teachers should use judgment in assiting pupils in working out individual problems. Good movement does not necessarily have to be extremely fast. There needs to be enough momentum to produce a smooth line. Wobbly lines indicate too slow a motion. There are places where the pen should be kept in motion and other places where it should be slowed down, the same as an automobile in going around sharp curves should be slowed down but not brought to a complete stop. The shoulder of the "r" and the top of the "v" are examples of where the movement is checked.

How to Acquire a Free Movement

Imagine that you are going to scrub the top of your desk with a small brush. Lay the arms on the desk with the points of the elbows just off the edge. Begin scrubbing the desk with your right hand by using an oval motion. This describes to the pupil an excellent arm movement, for in scrubbing no one would think of using the fingers. Now place the pen in the hand and with the pen not touching the paper repeat the same motion, then lightly touch the pen to the paper and continue the exercise. The little finger serves as a free, gliding rest for the hand while the muscle back of the elbow serve as a movable rest for the arm.

Devices

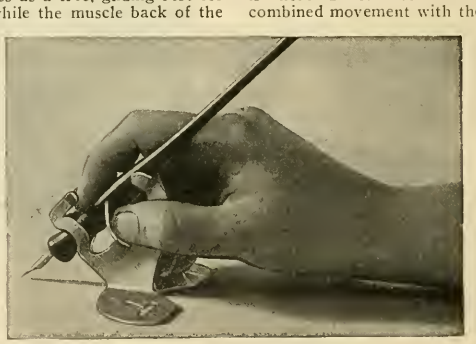
Teachers can use various devices which are manufacturer to assist in securing a good position and to prevent finger movement. A device like the above will help to get a good position and at the same time help to break up excessive finger action. Many good penmen use the thumb and finger to some extent in writing, but they don't use them excessivly. They do, however, get a free, smooth quality of line.

Some years ago we published a picture of J. C. Ryan, the handless penman. This man became a famous penman without hands. It is needless to say that his writing is done without any finger action, but he does secure a rolling, gliding motion. If a man without hands can learn to write a very beautiful professional hand, everyone with two good hands should be able to write a readable business or social hand.

Free arm movement which is the opposite of finger movement is the basis of all good free writing.

Movement of the Left-hander

The slant of the writing for the left-hander is parallel to his left arm, while for a right-handed writer the slant is almost at right angles to his right arm. Therefore, in writing, especially small letters, they work slightly different. The right-handed writer pulls the strokes directly towards the center of his body and only slightly pulls his arm in and out of his sleeve. The left-handed writer pulls and pushes his arm in and out of his sleeve and does not pull towards the center of his body and must use more arm movement than the right-handed writer. It is more difficult to successfully use combined movement with the left hand than with the right hand. The teacher should demonstrate to the left-handed pupil the proper position and movement for him. The teacher owes it to the pupils to do enough practice with the left hand to be able to properly show the correct position and movement for either hand. Use a rolling arm movement resting on muscles below the elbow. Remember that the lines on the paper of a left-handed writer should be parallel to an imaginary line drawn from the upper left corner to the lower right corner of the desk. See the illustration in last month's issue of The Educator.



A position and movement developer

Writing the Spelling and Other Lessons

Begin today to use free movement in all classes. See that the good work done in the writing lesson is carried over into all written work.

One supervisor of art recently remarked that she accepts no work in her art classes which is not carefully and well written. That is co-operation in the right direction. A teacher may be a poor writer, but she can have no good excuse for accepting poor, illegible writing from pupils.

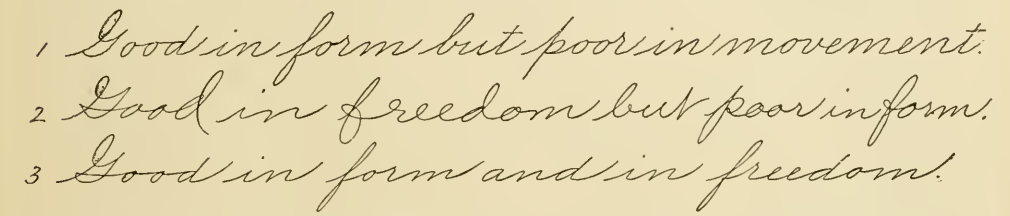
Speed and Movement

These two terms are oftentimes misused. When we speak of good movement we don't necessarily mean excessive speed. There are two extremes. Where writing is too slow the lines become poor in quality. On the other hand, where too much speed is used the letter forms become poor. Excessive speed has a tendency to make writing illegible. You should therefore, practice freely at all times; never in a slow, cramped manner, nor in a reckless, careless manner.

Teachers should be able to demonstrate to the class about the right rate of speed. Not all people talk at the same rate of speed. We, therefore, don't expect them all to write the same number of words per minute.

What Is Good Movement?

In the following illustration Mr. Zaner endeavored to illustrate three kinds of movement.



Line No. 1 was written slowly and laboriously. Notice the nervous shaky line. The letter forms are unusually good, but the line is too slow to be of much value.

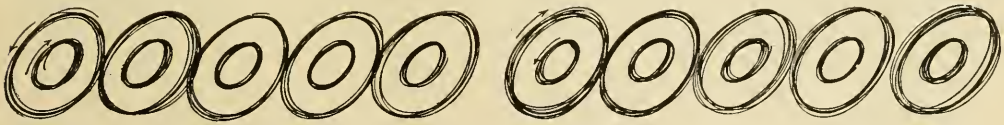
Line No. 2. Here is a wild movement with letters poorly formed. This kind of reckless movement leads to illegibility.

Line No. 3 contains a good sensible combination of movement and form. The movement was fast enough to produce a smooth line, yet not too fast to produce good legible forms. Aim to make your writing look like Line No. 3.

A

Ex. A. Many teachers use the two space oval and push-pull exercise to good advantage in developing a free movement. They have their place and if not used excessively serve a definite purpose. It is simply the repetition of an oval or a straight line movement and most of the attention can be directed to movement rather than form. Use these exercises intelligently and only when they serve a purpose. Please make the exercises and letters at exactly the same rate of speed. This is important.

B



Ex. B. Make a row of two space ovals retraced about six times, then make small ovals on the inside. Stress uniformity and freedom. Unless these exercises help to make better letters they are meaningless. Make them both ways around.

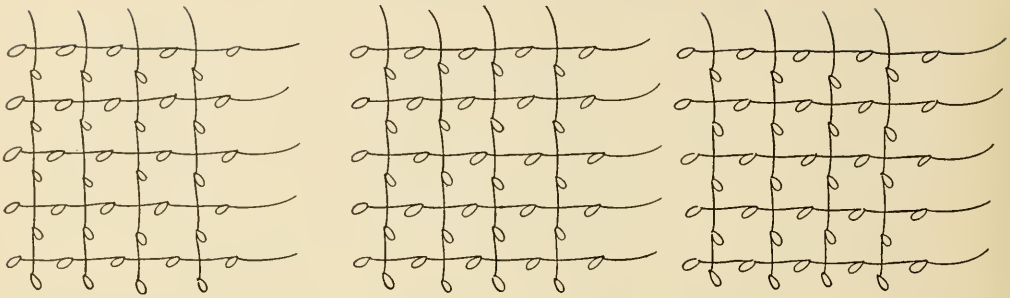
C

Ex. C. Unless exercises compel one to use a little effort, they are likely not to be worth much. For that reason it is well to vary them. The above funnel shaped exercise is good. It gives various sizes of ovals and one must use care to get a gradual decrease in size. Keep the down strokes light.

All of the capitals can be advantageously practiced in various sizes as suggested by the **O.** Make the first one a full space high, gradually decreasing each successive letter until you have reached the height of the minimum letters. There is an advantage in being able to write large or small at will.

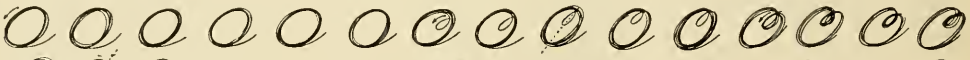
Ex. D. Students enjoy making designs out of letters. A cross practice design is not only interesting but is valuable, especially in developing spacing. You can use many of the letters similar to the **o.** It is not the intention of this article to present all of the various exercises which might be used. The aim is to make suggestions to the teacher. She can use her judgment as to the use of various exercises. One should not swing from one extreme of excessive movement exercises to no movement exercises. Hit the happy medium and be safe.

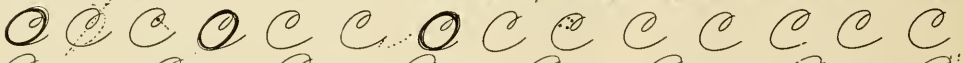
D



25 Can you keep both arms on the desk? The left hand holds the paper.

No. 25—Carefully and freely write the sentence.

26 

27 

28 Can Can Can Can Can Can Can C

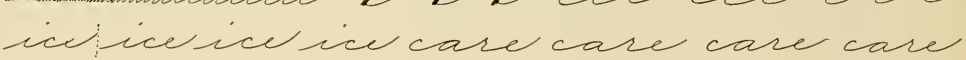
29 Curve Curve Curve Carve Carve Cu

30 O. A. Carmine O. A. Carmine Carmine

No. 26—Retrace the oval six times, finishing as in the capital "C". In the second exercise start with a loop and retrace the body part of the "C" six times and finish the same as the small letter "i". Be sure that the loop is kept in the center of the oval.

No. 27—Again we give a retrace exercise with letters mixed in, in order to carry the movement over from the exercise into the letters. Check your letters to see that they make ovals, that the loop is in the center of the letter, that the beginning stroke is a curve, that the beginning stroke is parallel to the body stroke, and that the finish is like "i". We shall use the small letter "i" as a standard for most of the finishes.

Nos. 28, 29, 30—should be practiced over and over again to establish the movement. See that the hand is held in the proper position. Reread the instructions and study the illustrations.

31 

32 ice ice ice ice care care care care

33 cinnamon cinnamon cinnamon

34 can canine canine canine canine

No. 31—The first exercise is a good one to develop the back of the "c" and a running motion. The second exercise is also good. Start with a dot, swing over and down to the straight line exercise and finish as in "i". Watch the size of the first letter in the group and also the first letter in the words to follow.

Nos. 32, 33, 34—are excellent words which develop an easy, fluent motion. We believe in working on easy words in the beginning and taking up the more difficult combinations as progress has been made. Study the slant. See that the turns are all even and the angles are all sharp. Watch your position—heads up.

Repeat the sentence and check the progress.

35 ic ec ci cu ce ca co cr cl ch ck

No. 35—Here are suggested combinations selected from the sentence for individual practice. Master as many of these combinations as possible and any others which time will permit. These lessons will be followed by classes under different conditions so that we shall not suggest how much time should be devoted to each letter or unit. This will be left to the teacher. The teacher should carefully check the left-handed student's position to see that he understands that his paper should be held opposite that for the right-handed pupil.

36 Each pupil should keep his paper in front of him.

No. 36. It is necessary to constantly remind pupils of position. Refer them to the last month's description of position. We are presenting in this issue some sentences suggestive of correct position. Have pupils compose other sentences on position and movement. This will correlate language with the handwriting. After writing No. 36 place it in your notebook, or if you prefer, call it Progress Record Book.

37 O O E E O E E E E E E E E E

38 Earn Earn Earn Each Each Each

39 E. E. Emerson Emerson Enderson

No. 37. To develop the same rate of speed in exercises and letters make one exercise, then several letters. See that the top and bottom of **E** are oval shaped. Test the slant by drawing a line down the back of the letter. The little loop in the center should slope slightly downward and should divide the letter into two nearly equal parts. For **E** count 1-2-3.

No. 38. Practice words containing **E** and also all the words in the sentence No. 36.

No. 39. Pupils delight in writing names, especially their own. The teacher should help each one individually in writing a good legible signature.

40

41 e i e eeee eeee eeee eeee

42 interest invest extend examine

43 keep keep keep paper paper

No. 40. The object of this exercise is to go freely from the simple exercises into a letter. The important thing is to watch the movement. In the first exercise use a rolling motion and watch the turns. In the second exercise watch the down strokes.

No. 41. The **e** begins and ends like the **i**, but should have daylight shining through it. This is important for legibility.

Nos. 42 and 43. Here are interesting words to practice. See that every **e** is open. When you have learned to make good **e's**, direct your attention to some other more difficult letters. Repeat the sentence No. 36 and see if you have made any improvement. Paste it in your Progress Record Book.

44 lllll lelele left llll tilt tilt

No. 44. The above difficult combinations were selected from the sentence. Help each pupil on these and other difficult combinations.

45 Do you hold your penholder lightly?

No. 45. In writing this sentence for your Progress Record Book, be sure that you hold your penholder lightly and have it point towards the right shoulder. Keep the wrist up.

46 I D I D I D

No. 46. The **D** should start with a stroke that is nearly straight. Therefore, the straight line exercise is good. Before making the **D** make a straight line exercise retraced four or five times. This develops the first stroke.

47 O D D O D D O D D D D D

48 Do Do Do Do Do Don't Don't Don't

49 A. C. Evans, D. D. A. C. Evans, D. D.

No. 47. This exercise is intended to develop the body of the letter but should not be used if the pupil has a tendency to curve the first down stroke excessively. See that the movement in the exercise is carried over into the letters. Glide out of the letters with a free upward motion, like in **i.** The toe and heel should rest on the base line. For **D** count 1-2-3.

Nos. 48 and 49. Watch the slant of **D** in the words, and give special attention to the compound curve at the base line. The loop at the base should stand up and not lay down flat like a lazy person. See if your **D's** are lazy.

51 d d d d d d ddd ddd ddd

52 hold hold hold hand hand

53 penholder penholder holders

No. 51. The **d** is the same as the **a** and **t** combined. Avoid a loop. A straight line exercise used in connection with the letter will aid in avoiding a loop. Come down to the base line with the second part before going to the next letter.

Nos. 52 and 53. Add other words to this list. The more you write and study the better your work will be. Repeat the sentence in No. 45 for your Progress Record Book. You should be making considerable progress in your movement and by this time you should have established a good writing position. Write your spelling lesson with a free movement.

54 Place the hand so that it rests on the nails of the last two fingers.

Please do not let the hand turn over on its side.

No. 54. Two sentences are given on position. Discuss them in class.

55 P P P P P P P P P P P P P

56 Penman Penman Penman Pen

57 Penmen are in demand. P P

No. 55. This letter is handled the same as other letters by mixing exercises with letters. The beginning stroke starts half the height of the letter. End the **P** with a circular motion. Avoid getting the letter top heavy, or pointed at the top. Straight line exercises will improve the retrace.

No. 56. This is a beautiful word to write. The movement should run along easily and freely. There are no stops or checks in the motion execpt at the top of the **a** where more care should be used than on any other part of the word.

No. 57. Have the class discuss why good writers are in demand, and how they can profit by improving their handwriting. Bring out the point that it helps one in business and in school life.

58 p p p p p p p p p p p p

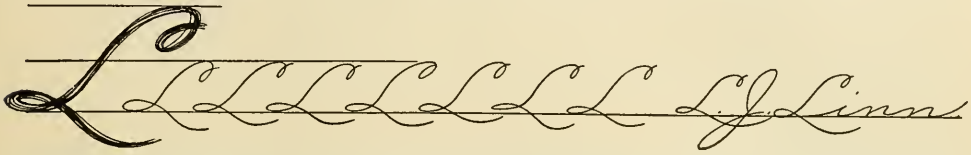
59 pen pin pure prepare prefix

No. 58. **p** should have a good sized loop and a rounding oval. The oval should be small and on the base line. Close the **p** and finish with a graceful gliding swing. Avoid a loop at the top.

No. 59. After mastering these words practice on supplementary words, especially those containing the letter **p.** Be sure to repeat sentence No. 54 and compare your progress. (Turn to page 22)

Practical Handwriting

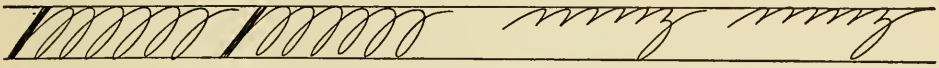
By the late C. P. ZANER



The **L** begins the same as **C** and ends similar to **Q**. The merging of the one letter into the other creates the compound curve. Therefore, what is true of the beginning of **C** and the ending of **Q**, is true of the letter **L**. Count 1, 2 , 3; 1, 2, 3, etc. Comprising as it does two compound curves, one on the main slant and the other horizontal, it requires two compound motions and movements.

To learn to make it successfully, you should first look critically in order to see clearly what there is to be done. You should next think definitely and logically how tc do it. And last but not least you should finally resolve to do it, by attempting it with deliberation and courage. Keep in mind the old saying that, "If at first you don't succeed, try, try, again." Then try the name and master it.

Each word, as a rule, should be written fluently without raising the pen. The whole sentence should be written once in twenty seconds, which is at the rate of eighteen words a minute. At this rate of speed one cannot write as accurately as the copy, but one should be able to write well. And on the other hand, one should be able to write the sentence very legibly four times in a minute and still keep it from having the appearance of a scribbling, wobbling, slovenly, unsightly, school boy scrawl. Test your pupils occasionally. Ease is the essence of right method and leads to excellence if backed by determination and perseverance.

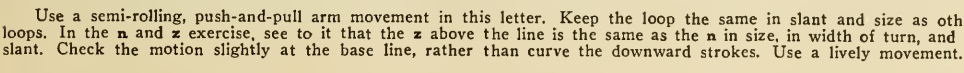


Make the first exercise a space high and at the rate of 200 down strokes a minute. Make the loops full and maintain a uniform slant in the down strokes. Make the turns rounding at the top and at the bottom as well. Use a free, graceful, in-and-out motion of the forearm, and keep the little finger slipping freely.

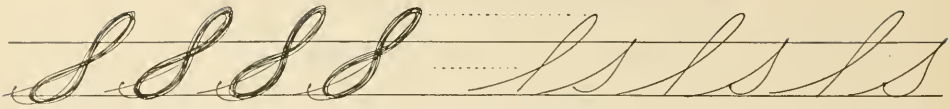
In the second exercises use a gliding motion in the first part and an in-and-out motion in the finish. Watch carefully the slant and proportion of the loops, curving the down strokes as little as possible. Keep turns rounding and angles sharp.

The **z** begins and ends like **y**. Be careful to keep the first down stroke stright and the same in slant as the loop. Finish the first part of the letter on the base line as though you were going to make an **n**, then turn quickly and descend and form the loop, with the cross on the base line. Keep the downward stroke in the loop nearly straight. Count: 1, 2, 3, 4; 1, 2, 3, 4, etc., at the rate of 45 a minute.

Use a semi-rolling, push-and-pull arm movement in this letter. Keep the loop the same in slant and size as other loops. In the **n** and **z** exercise, see to it that the **z** above the line is the same as the **n** in size, in width of turn, and in slant. Check the motion slightly at the base line, rather than curve the downward strokes. Use a lively movement.

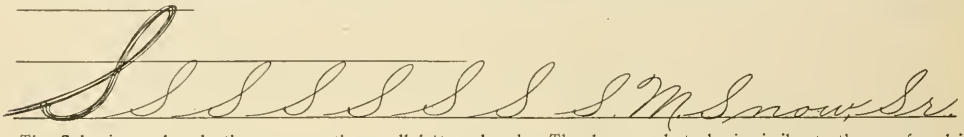


This is a fine sentence for practice. Equal spacing between letters is desirable. The tendency is to space too widely between such letters as **ov, on,** etc., and wherever the letters are connected by a horizontal line. Look closely at the copy and then see if you cannot do as well. Perfect your position and your movement, if you would excel. Position is important for health, and movement is essential to efficiency. Watch slant and size and quality of line.



Make this compound curve exercise a space and a half high, using the free, forearm diagonal action. Keep the crossing near the center and thereby make the upper and lower loops nearly the same in size. These exercises require graceful motions, and you will therefore need to employ regular movements. Start and end like **S.**

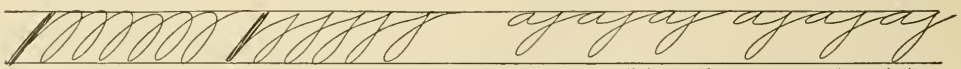
In the second forms, make the loops a full space and a half high, and the **s** a full space high. Count: 1, 2; 1, 2, etc., for each form at the rate of one form a second. Make the down stroke of the loop slanting and straight, and the down stroke of the **s** quite curving. Make the top of the **s** sharp and the bottom rounding.



The **S** begins and ends the same as the small letters **l** and **s.** The downward stroke is similar to the one found in the capital **L.** Notice carefully that the letters start rightward rather than upward, and that the up strokes curve considerably. It should finish with a broad, graceful horizontal curve. The common tendency is to cross it too high, and thereby to make the top too small.

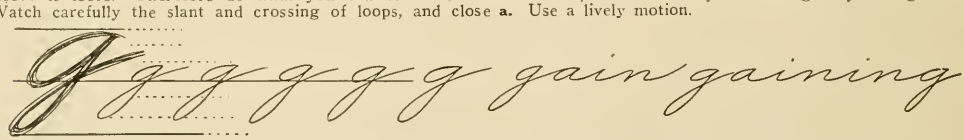
It is not a bad plan to think of the small **l** in making the up stroke, and then to quickly think of the small **s** in making the down stroke, and in finishing the letter. Start the letter with an easy, swinging, diagonal, push-and-pull, arm movement. Count: 1, 2; 1, 2, etc., or l, s; l, s, etc. See how gracefully you can write the name "S. M. Snow, Sr."

Fine, smooth, graceful lines indicate free, uniform arm movement. And arm movement, carefully controlled, is the product of systematic practice upon movement exercises, clear thinking, and love for excellence. Writing is an acquired, and not a natural art. All can, therefore, learn to write a good hand, and all who are ambitious to succeed should practice diligently until the art is mastered. Keep plenty of spacing between letters for ease and plainness. See that the elbow is well located right off the edge of the desk, and keep the sleeve loose.



Be careful about your position. See that it is at once healthful and efficient. Keep the penholder pointing well towards the shoulder in order to insure a free slipping of the little finger on the paper while writing. In this exercise be sure to curve up stroke of the loop more than the down stroke, and be sure also to make the loops rounding at the bottom. See how freely and how well you can make these exercises.

In the **a** and **j** exercises, you will find plenty of chance to exercise the arm freely in and out the sleeve and from left to right. These exercises will prove to be quite difficult if you have a tight sleeve, but reasonably easy if your sleeve is loose. Therefore do what you can to dress in such a way as to make your writing easy and graceful. Watch carefully the slant and crossing of loops, and close **a.** Use a lively motion.



The **g** begins the same as **a,** and ends the same as **j.** Curve the first stroke more than the second, close it at the top, and keep the down stroke in the loop nearly straight and the upstroke curving. If the **g** is not closed, it resembles **y.** Start the letter leftward, and keep the turn on the base line as narrow as turns in other letters. Count: 1, 2, 3, 4; 1, 2, 3, 4, etc., at the rate of 45 letters a minute.

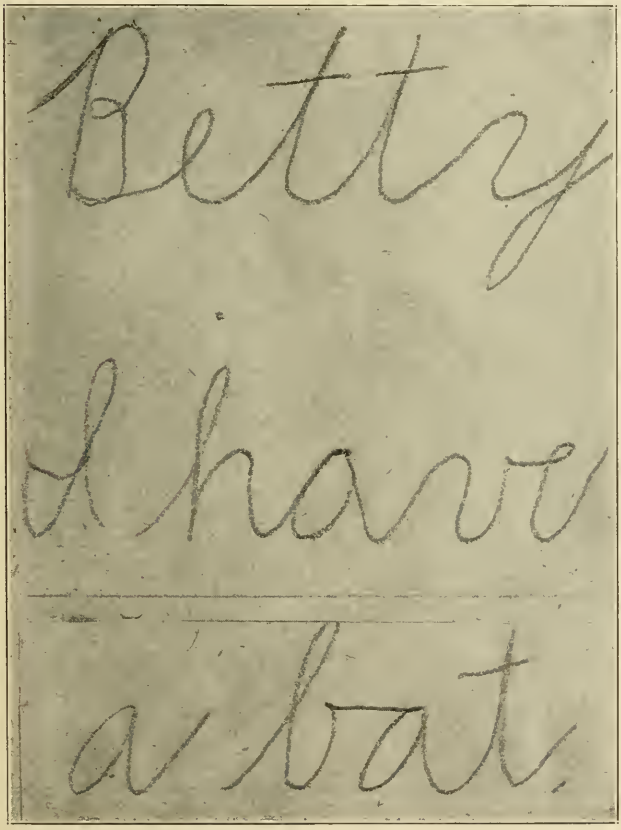
Use an in-and-out arm movement, making the letter without raising the pen. Little finger need slip but very little in the beginning, but it should slip freely in the loop. Avoid an angle at the bottom of the loop, keep the loop in the **g** and **y** as nearly the same slant and size as possible, and do not overlook the slant of the short stroke in the **y.** Write the words freely and carefully.

Sit Correctly, Hold the Pen Correctly, Employ Good Movement, Think Good Writing and Your Writing Will Improve

STUDENTS' DEPARTMENT

If you desire to see some work from your students on this page, send specimens to the Educator, Columbus, Ohio. Mark the specimens for the Students' Department. It is impossible to publish all of the specimens received, but we are always glad to publish as much good work as possible and to encourage as many penmanship classes as possible.

Handwriting in Washington C. H. Schools



First grade writing by Betty James, a first grade pupil in the Washington Court House, Ohio, public schools. Lillian O. Taylor is Supervisor. This writing is typical of the large, free handwriting done by the first and second grade pupils of the Washington C. H. public schools. This large writing is enjoyed by the pupils. It cultivates correct habits and does not injure the nervous system of the children. It is just the opposite of vicous, small adult writing, which when taught to the first and second grade pupils produces cramped writing and is injurious to the children.

Dr. Anna E. Rude, Director of the Child Hygiene Division of the Children's Bureau, Wasbington, states: "The toys, games, puzzles and picture books used by children should be big and clear. Anything that demands close inspection in order to be seen and enjoyed is not a proper article for a little child."

TEN RULES FOR ACHIEVING SUCCESS

By GEORGE A. MEADOWS

President, Draughon's Business College, Shreveport, Louisiana.

1. **Prepare** yourself for success. Get all the **general** education you possibly can. Do anything honorable to **get** it. Don't stop until you have **gotten** it.

2. Decide reasonably early in life on a vocation. Try to select what you apparently have talent for—something that you will like and which offers an opportunity for service and profit.

3. After you have decided on your profession or career, acquire such **technical** knowledge and skill as may be necessary to insure your success. Don't be satisfied to learn just enough to "get by." Master the fundamentals thoroughly. Prepare yourself so well that you will eventually become a leader.

4. After having prepared yourself educationally and theoretically for success, try to make the best connection, or secure the best location, possible, and then put your whole mind, soul and body into your work.

5. Strive to develop a pleasing personality. Cultivate the habit of neatness in your personal appearance and work. Be courteous, kind and considerate in all your dealings. Respect other peoples' opinions and wishes. Show an interest in them and their affairs. Thus you will be able to win their confidence—the prime requisite to success in any line.

6. Develop initiative and executive ability. Study your work. Try to find where you can improve on it. Don't be satisfied with anything less than the **best.** Learn to direct **others**—to get things done by others of lower rank. This calls for initiative, suggestions, dignity and poise.

7. Be industrious, energetic and enthusiastic. This calls for nourishing food and exercise. If your work does not call for physical exertion, develop of system of muscular exercises or calisthenics. No man can be at his best unless he is physically fit. It pays to be a red-blooded, energetic, enthusiastic person.

8. A person is judegd largely by the company he or she keeps. Line up with the right crowd. Be a lady or gentleman at all times. Study successful people. Adopt their methods.

9. Practice the Golden Rule. Be conscientious in all of your dealings. Remember, "Honesty is the best policy." There is no substitute for character, thinking and hustling.

10. Look around you, survey the situation, peer into the future. Get a **vision** of your **possibilities.** It is the man or woman of **vision** who **looks ahead** that **gets ahead.** And there's more room at the **top** than at the bottom.

Big Executive Positions Require Trained Young Men and Women With Initiative

By S. E. HEDGES,

Vice President, The Canton, O., Actual Business College.

No longer are the professions of law, medicine, teaching, the ministry, etc., regarded as the only professions in which men and women can become conspicuously successful. Business has overshadowed them all. We are living in the greatest business nation in the world. Vast fortunes are in evidence on every hand and most of them have been made in business. Business is attracting the best brains in the universe and is building monuments in comparison with which others pale into insignificance. The famous Woolworth building in New York is a monument to Frank W. Woolworth and the ten-cent store business. The Wrigley building in Chicago is a monument to Wrigley and the chewing gum business. Likewise every large building, every factory of importance, is a monument to the profession of business. Our great inventions have been put into practical use by business brains which have turned the inventor's dream into a reality.

Only a generation ago a millionaire was a curiosity. They were very few, indeed. Today we rub elbows with them in our own home town and look upon them, not as super-human beings, but simply fellow townsmen who took advantage of their opportunities and made good.

This is the age of recognition for business ability. The public now demands that "a good business man" be chosen Senator, Representative, Mayor, Postmaster, and even Ministers of the Gospel are favored who are proven business men. Large corporations throughout the country are constantly on the lookout for men to fill big executive positions. Staggering salaries are often paid in order to get a man big enough to fill the position. Andrew Carnegie once said, "Capital is looking everywhere for the right man to direct it, and the men who control capital will pay well for such a man when found. I can recommend a business career as one in which there is abundant room for the exercise of man's highest power, and of every good quality in human nature. The demand for men of brains and capacity in business is far beyond the supply."

While without question, opportunities in business are far greater today than ever before, yet business is more complex and more scientific study is necessary in order to be successful. One must have the training and development not only to recognize opportunity when it presents itself, but also to take advantage of it when it is recognized.

No one needs to be told that opprtunities for women in the business field are rapidly increasing. They have fully demonstrated their ability to make good. In fact, it looks like we would soon have to scrap our time-honore salutation of GENTLEMEN on our business letters. Go into our own Stark County courthouse and you will find two of the best county positions held by women—women who have earned promotion by conscientious and intelligent effort—women whose salaries are above those earned by ninety per cent of the men in the entire country.

The problem that confronts most young men and women, however, is how to get a start in the business world. And I might say at this point that the trouble with most of them is that they want to start at the top instead of the bottom. They are not willing to pay the price of Success, which is hard work, study, and the sacrifices of pleasure, until they have sufficient experience to earn promotion.

A careful study of the lives of our great business executives reveals the fact that nearly every one of them started in minor executive positions—many of them as bookkeepers, stenographers and office assistants. Hugh Chalmers began as an office boy and at the age of 27 had reached the position of vice president and general manager of the National Cash Register Company. Julius Rosenwald made his start toward millions and rose to president of the Sears, Roebuck Company from a minor position in the office. Frank A. Vanderlip learned shorthand and secured a position with a newspaper in Chicago. In 1897 he became private secretary to Lyman J. Gage, Secretary of the Treasury. Shortly after, he was made Assistant Secretary of the Treasury and later became president of the National City Bank, New York, one of the largest in the country. Herbert Hoover began his career as a typist in the offices of a mining engineer. Charles E. Hughes worked his way up from the position of law stenographer and court reporter. Secretary of Labor, James J. Davis, took a business course to fit him to hold his job as city clerk in a small town in Indiana. He later became county auditor and then filled an important position with the Loyal Order of Moose. The same thing is true of our local business men and women who hold positions of trust and responsibility. Many of them were poor boys and girls and started out in life as bookeepers, stenographers and office clerks. Hardly a day passes without there having sprung into local or national prominence some man or woman who has advanced from the ranks of these minor positions.

A training in stenography enable young men and women to secure positions where they come in close contact with the leaders and dictators of great enterprises. In this way they get a training and an education that money cannot buy. The guarded secrets of the great corporation are necessarily revealed to the trused secretary or bookkeeper, and if he is honest, reliable and tactful, he stands an excellent chance of being promoted. For when a higher post becomes vacant who is better qualified to fill it than the trusted assistant?

The educational value of shorthand is well established. It strengthens the memory; it enlarges the vocabulary; it quickens the brain; it forces concentration. Former President Wilson used shorthand as a teacher, author, statesman and lawyer. He is said to have written his entire "History of the American People" before dictating it to a stenographer. It was by the means of shorthand that Judge K. M. Landis obtained his knowledge of law. Samuel Insull, the millionaire electrical king of Chicago, began his career as a stenographer and was once private secretary to Thomas A. Edison. He was recently credited with the following statement: "Not long ago I was asked whether I thought that the great combinations of capital, with the vast increase in the size of industrial institutions, would not dwarf individual effort and thus lessen the possibility and opportunity for individual advancement. My judgment is that the larger the business organization the greater the demand for brains, and the greater the opportunity for the young man or the young women willing and ready to work and who has the ordinary everyday common sense which will enable him to take advantage of the things that he sees. If you have good health, if you are willing to make the sacrifice that every one does to obtain success, and if it is your desire to follow a business career, I think you have far greater opportunities before you than were available to my generation or the generation before me."

A training in bookkeeping and accounting is a modern necessity. The government now insists that partnerships, corporations and even individuals keep records of their incomes and expenses. It wants to know what is the gross and net income at the end of the year. During the periods for filing income tax returns the office of public accountants are swamped with business. People without a knowledge of accounting find it difficult to prepare the facts and figures required by the government. Business men have come to realize that they must keep systematic records. Guessing at the figures may lead to serious complications.

Among the things to be considered in selecting a vocation are the working conditions, the kind of people with whom you will be associated and the

opportunities for advancement. Beginning with the war period, wages for unskilled labor have risen to heights that are almost unbelievable. Thousands of young men have been lured by these attractive wages. They have quit school and have gone to work as they have found it comparatively easy to get a job without any special training. Undoubtedly most of them have gone to work without much thought about their future opportunities. They have failed to consider the question, "How much more will I be earning in ten to fifteen years?" In other words, they have capitalized muscle instead of brains.

Statistics show that a man reaches his maximum muscular efficiency between the ages of 20 and 35. He then begins to decline. Of course the old men are sometimes found in places such as janitors, watchmen and similar jobs, but they don't get the wages that they did in their younger days. On the other hand, men are usually at their height in the business world at 40, 50, 60, and even at 70. They are the owners of stores, shops and factories. They are the men of wealth and influence in the community.

The young man who is far-sighted enough to spend some time in making the necessary preparation and is willing to start at the bottom certainly has unlimited opportunities. Although he may have to start at a moderate salary, his earning power will increase with the years of experience. Mark Twain once said: "Do not stare up the steps of Success. Step up the stairs."

There is a constant demand for stenographers who can take fast dictation and transcribe it accurately—typists who can type rapidly and acurately—accountants who can keep books without supervision — private secretaries who can handle detail with precision.

Young men and women who desire to make business their chosen profession will profit by first preparing for these minor executive positions. I do not claim that all of us can become great captains of industry. But I do claim that any one of us who has sufficient ambition, determination and capacity for work should attain a successful business career.

(The above article appeared in a two-page advertisement in The Canton, (O.) Daily News. This advertisement is one of the best we have seen for some time. It contained photographs of the building, a photograph of the students, extending clear across two pages, photographs of the faculty, information regarding their courses and other school news. This school has been established fifty years and has done a great work in commercial education.)—Editor.

N. A. P. T. S.

All supervisors, teachers and persons interested in better handwriting should join the association and begin planning now to attend the next meeting in April in Rochester, N. Y.

WHEN SUPERVISION IS A JOY

By The Editor

Every supervisor of handwriting has difficult problems confronting her every day. She has all types of teachers to deal with and to cooperate with. Without cooperation of the teachers and supervisor the work in handwriting must necessarily be impeded. To be a good supervisor one must have the patience of Job and the tact of a diplomat. A good teacher must be able to smile when the days are cloudy. Her task is not always easy, but what a joy it is when the teacher feels that the supervisor is cooperating with her for the betterment of the school and not working for personal glory. And how good it makes the supervisor feel to know that the teacher in her humble way is carrying out her instructions with real zest.

The letter below, received with a package of student work by a supervisor from one of her teachers, shows a real spirit of cooperation and interest in handwriting. The teacher was anxious to show the supervisor the results of a special project she was presenting to the class and to get the supervisor's reaction and perhaps a word of encouragement for the class. The teacher received some words of praise, we believe, and secured the gratitude and respect of the supervisor for this spontaneous effort. The letter written by the teacher was a model in arrangement, expression and quality of writing. In addition it shows that this teacher, in company with many others in this school system, is sure that the supervisor is cooperating with her, as well as asking for cooperation from her. The content of the letter reveals the fact that the teacher is constantly evaluating her own work and not waiting to be asked for the evidence of accomplishment. She is the type of teacher who does not wait for the supervisor to come around to her to discover her weaknesses but instead goes to the supervisor in a cooperative spirit for help. This type of teacher makes supervision a joy.

The letter follows:

Junior No. 3 Elementary School.
January 12, 1931

MY DEAR SUPERVISOR:

For the past month in the children's spare moments they have been learning "The Song of the Brook." Today I asked them to write any two verses and the writing is so representative that I should like you to see them, too.

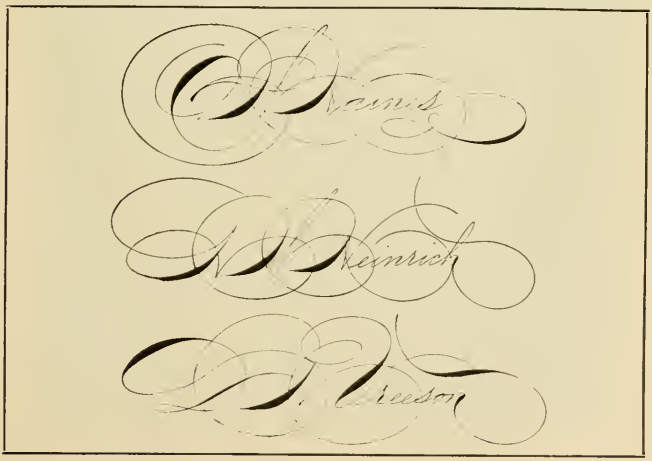
For the first time since I've been teaching I can truthfully say that as a class and as individuals, too, there has been more improvement in writing than in any other one subject.

During the past three months we have been working largely on individual errors. Every Friday I give a writing test. Over the week-end I write on each child's paper what I believe he should practice for the coming week. Sometimes I talk with each child individually, but this is hard to do every week.

Every morning during the next week he spends at least ten minutes of his pre-school period working on his own errors. Sometimes I repeat the same test the next Friday, collect again the last week's test and note the improvement on the second test after a week's practice.

We hope by the end of the year to have every child write with good alignment, good endings, slant and clear formation of each letter.

Very sincerely,
OLIVE D. BROWN.



These signatures were written by H. P. Behrensmeyer of the Gem City Business College, Quincy, Ill.

PUBLIC SCHOOL HANDWRITING

By Dr. Frank N. Freeman

(Continued from page 5)

Great stress is also laid on the manner in which the writing is done. The child must always hold the pen and sit in the way that is considered best, and no variation from the correct style is to be tolerated. A particular type of movement, the so-called muscular movement, must also be used. In this method the letters are produced by the movement of the whole arm and the fingers remain immovable. Their only duty is to hold the pen. **The position and movement must be the same in the first-grade child as in the adult.**

Repetition and a uniformity in position and movement throughout all the grades are required in order to conform to the principles of habit formation. One of these principles is that a person should always perform the act he is learning in the manner in which he wishes to perform it finally. To vary the manner of performance disrupts the acts and retards the formation of the nervous connections by which the muscles are controlled. This principle, however, need not mean that one should use exactly the same mode of performance in the earlier stages of learning as he uses in the later stages, or that the young child should use exactly the same kind of movement as an older person. What the psychologist usually means by this principle is that the learner should not aimlessly shift about from one mode of performance to another.

The Incidental Method

In the newer method of teaching handwriting the first thing that a teacher sets out to do is to get the child to see what writing is for and to set up in his mind the desire to write something. The child is not encouraged to write until this urge has been aroused within him. It may be partly imitative, caused by seeing somebody else write. The child's purpose may be to make a record of something he has done. For example, after a class has planted a garden the children may wish to tell in writing the story of what they have done. Or the purpose may be to communicate with somebody. Thus the members of one class may send written invitations to the members of another class to come to their party. In one way or another the children are led to look upon writing as a means of saying something on paper and not as a mere exercise which has as its end the making of a series of meaningless marks.

After the child has something to say, the teacher shows him how to write the particular words he wishes to write. No attempt is made to confine his expression to simple words. No preliminary exercises are given and no formal drill of any sort is introduced. If a child has trouble with some letter or word, the teacher shows him how it is formed, but he is not asked to single out a particular letter for prolonged practice. There is frequently no separate writing period; writing is taught as an incidental accompaniment of other forms of learning.

In the extreme form of this method, which is called the incidental method, no instruction is given the child regarding the position of the body or hand or the manner of holding the pen. It is assumed that if the child wants to express himself and is shown the forms of the letters, he will try the most advantageous way to make them by the method of try and try again. In the traditional method it is assumed that if the child acquires the correct movement, the expression of thought and to some extent the form of the letters will take care of themselves.

In the method which has just been described the child's attention is centered chiefly on the meaning of what he is writing. It is upon the form of the letters only secondarily and upon the movement scarcely at all. There is a modern variant of the progressive school of teaching, however, in which the form of the writing is given greater prominence. This is the so-called manuscript writing.

Manuscript writing is the style of writing which was used in making books before the invention of printing. The form of some of the letters is like printed letters, rather than like the present script. Each letter is written separately instead of being joined to the other letters of the words. In its original form the writing is done with a broad-edged pen so that the strokes are thick in some directions and thin in others.

Several arguments are adduced in favor of manuscript writing. Because the letters are more like printed forms than are those of script, it is believed that the use of this style makes it easier for the child to learn both to read and write. Because the letters are not joined, the form of each letter stands out distinctly and the child can recognize it more easily. It is further held that manuscript writing is more beautiful than is cursive script. For this reason the child is said to take delight in learning it.

It will be noticed that the main arguments in favor of manuscript writing are based on the merits of its form or appearance. Little consideration is given to the ease with which it may be written. As might be expected, it is this point which is attacked by the advocates of the traditional method.

Need for Scientific Experimentation

The main outlines of both the traditional and progressive methods of teaching handwriting have been briefly sketched. The traditional method emphasizes drill and the position and movement of the writer. The progressive method emphasizes the purpose or meaning of writing, and, when it does deal with mechanics, stresses the form of the letters rather than position and movement. Neither of these methods gives much attention to the correlation between handwriting and other subjects in the course of study. The traditional method assumes that when skill is once developed it will carry over to any situation. In the progressive method, handwriting is not taught separately from the other subjects.

The two extreme methods are alike in two important respects. Neither one devotes much study to the stages of development through which the child goes in learning to write; and hence neither one has worked out a careful gradation in the handwriting course of study. The traditional method is not carefully graded because it assumes that the same practices are suited to children of all ages and stages of development, applying a special interpretation of the doctrine of habit. The progressive method neglects grading because it considers the difficulties which the child meets in mastering the technicalities of writing of no great consequence in comparison with the importance of the right attitude of mind and motivation.

The two extreme doctrine are also alike in that neither has made a serious attempt to investigate scientifically the facts upon which a method of teaching should be based. This does not mean that there is no truth in either doctrine. In fact, there may be truth in both. However, when common experience leads to such contradictory views, it is necessary to appeal to some basis of arbitration which goes deeper into the facts than does common observation. This basis is found in scientific experimentation.

THE NEXT ARTICLE

In the next article an attempt will be made to arbitrate between the doctrines of the progressives and the conservatives. The results of scientific experimentation, so far as it has touched on the questions at issue, will be made use of in the discussion.

A COMING PENMAN

J. A. Francis, the young penman of Omaha, Nebraska, is limbering up his pen and by the looks of the specimens which we recently received from him we may expect some very beautiful work from him this coming winter. We hope to favor our readers with some of his work.

Mr. Fred E. Miller of Greeley, Colo., is a new commercial teacher in the Cody, Wyo., High School.

PEIRCE SCHOOL

In 1865 Thoms May Peirce organized "Peirce's Union Business College" in Philadelphia. The honest advertising and sincere efforts have been rewarded for today the Peirce School is one of the outstanding institutions of its kind. In the very first catalog appeared this statement, which displayed sound judgment and sincere desire to serve young men and women: "We have no desire to assume for this institution any higher rank than that of a plain, substantial and efficient school for the education of business men. In its organization, this object has been kept steadily in view, and nothing has been omitted that is needed to make the institution a first-class business college, equal to the demands of the business community."

During the first year 550 students were enrolled and four teachers besides the principal were employed.

The institution gradually grew. In 1869 they employed a total of eight instructors and occupied the entire second floor of the Inman Building.

In 1881 the name of the institution was changed to Peirce College of Business. In 1882 the school was moved to the Record Building. Here it occupied the entire fourth floor and part of the second. The attendance that year had increased to 730 pupils, the faculty had also increased and the course of study broadened. When the school was first organized the course was comprised of bookkeeping, penmanship, commercial law, business correspondence, commercial arithmetic and lectures. In 1883 shorthand and typewriting were added.

In 1893 the name of the school was again changed to Peirce School. In 1895 the school had obtained an enrollment of 1400 students. In the spring of 1898 Dr. Peirce died. While the loss of Dr. Peirce was a severe blow to the school and its attendance decreased for the time being, the school gradualy grew in attendance and broadened its course of study.

In 1904 the school ocupied two and one-half floors of the Record Building and secured the remainder of the second floor for its library. In 1915, just fifty years after its founding, the school moved into a splendid new building. After the war more than 800 disabled soldiers were placed in the Peirce School by the U. S. Veterans Bureau. Today the school has an annual enrollment of more than 3000 students and is in the greatest period of its history. It is worthily fulfilling its mission as a training school for business men and women. It is stated that 70 per cent of the leading business houses in Philadelphia are owned by or employ Peirce graduates. The school has close to seventy men and women in its faculty and officers.

Peirce School has had a list of famous penmen in its penmanship department. While we do not have a list of these penmen, we recall the skillful A. P. Root, the lovable and skillful R. S. Collins and the able penman who now has charge of the penmanship, Michael J. Ryan.

When in Philadelphia visit the Peirce School of Business Administration, located on Pine Street, west of Broad.

This beautiful flourish was made by John S. Griffith, penmanship teacher in the Englewood Business College, Chicago, Illinois. Few penmen today can excel this flourish in our estimation.

BUSINESS STANDARDS

Excerpts from an address delivered by O. Sam Cummings, State Manager for Texas for the Kansas City Life Insurance Co., at the Dallas convention of the Southwestern Private Commercial Schools' Association, April 25, 1931.

Mr. Cummings traced the developoment of ethical standards of business conduct in America during the last half century, pointing out that fifty years ago the only respectable vocations were the professions. The young man without opportunity for college training was destined for business, for which no training was available or considered necessary. This period in American business was characterized by a low standard of business morality with both big and small business participating in what we now deem unethical practice.

Among the important forces at work to bring about the revolutionary changes that have taken place in the last quarter century have been the evolution of advertising from infamy to a permanent pleace in the confidence of both business and the public. The white light of truthful advertising illuminated the dark corners in which lurked graft, misrepresentation, deceit, trickery and short weight. an equally important factor in the change has been the growth of co-operative movements among those engaged in the same line of endeavor. Business has learned that there are greater profits to be derived from co-operation than from ruthless competition. Business has learned that what is good for one is good for all; and what is bad for one is bound to be bad for all. Co-operation and mutual understanding inevitably leads to higher ethical standards.

A third important factor in the evolution of business standards has been the emphasis upon training as a basis of success in the business vocations. The emphasis upon service and the change in the type of people who elect business as a career have combined with the emphasis upon training to professionalize the business vocations. As business has gotten into the hands of professionally trained people the standard of business morality have been raised. Mr. Cummings also mentioned as an important collateral factor the part which the civic service clubs such as Kiwanis, Rotary and Lions; and the distinctly civic commercial organizations such as Chambers of Commerce and Boards of Trade have had in raising business standards. An enlightened community consciousness developed by these organizations has led to a demand for honesty and integrity in business relations and both business and the public have been benefited.

In the conclusion of his address Mr. Cummings presented the following observations which he termed "A layman's view of the business school."

"The demand of business today is for trained workers. The wheels of modern business move too rapidly to permit such periods of training within the enterprise itself as prevailed in the apprentice days of the '80's and '90's. In providing trained workers for business the private commercial school serves a public need.

"It strikes me that it is essential that the leaders in your business clearly define the field of service in which the Private Commercial School must operate, recognizing on one hand the broadening service of public schools in offering commercial courses, and on the other hand the rapidly developing schools of business in our institutions of higher learning. Having once established the public need that can be served by your institutions; the character of courses that can be offered and the group of students that can be most satisfactorily served, the foundation has been laid for both service to the public and success to your individual enterprises.

"It is my feeling that the private commercial school has several obligations to satisfy. First, to the public in turning out properly trained graduates. It is essential to your permanent success that the public recognize the efficiency of the private school in the preparation of its graduates, and only in maintaining the highest standards of training can public confidence be permanently maintained.

"The private commercial school is obligated to its students in several ways. First of all, to provide them with training which is high in quality, practical and salable in character and which can be secured in a minimum amount of time consistent with thoroughness. By their graduates will commercial schools be known in the future as in the past. A properly trained graduate is the best advertisement that a commercial school can have.

"A further obligation to the student is that he be given some vocational guidance. Not every young woman has the aptitude for stenography, nor every young man for bookeeping. In the interest of both the student and his prospective employers some study should be made of the natural aptitudes of your clients to the end that both they and the public they are to serve will be benefited by their having chosen the right vocational pursuit. Again, a student who has made the right vocational choice will be a better advertisement for the school than the one who has followed his own inclinations, without guidance, and has chosen a line of endeavor for which he may be grossly unfitted.

"The advertising of the private commercial school must be truthful if it is to remain permanently in business. Both the confidence of prospective students and of the business public is shaken by claims made in advertisements which cannot be fulfilled in practice. Nothing strikes me as being so ridiculous as for a private commercial school to guarantee jobs for its graduates when common sense would lead one to believe that the most that can be truthfully offered is the co-operation of the school in aiding the graduate to find employment.

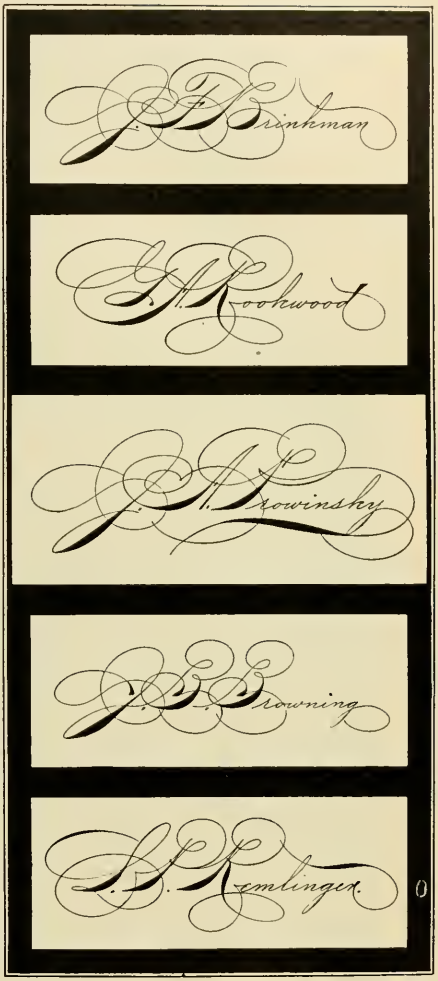
"Only through the co-operation of those engaged in your vocation can standards of practice be raised. Only through raising standards of practice can your growing competition be met and the private commercial school justify its existence. The time has past when the 'lone wolf' can long succeed in any line of endeavor, for he loses the strength of the pack.

"By establishing the field of your greatest service to the business public; by meeting your obligations to the public for turning out properly trained graduates and to your clients for providing them with adequate, salable training and wise vocational guidance; by advertising the merits of your course and the truth about your placement service; by co-operation within the vocation to raise the standards of both ethics and of your training work, can the private commercial school find a permanent place in the modern business world."

"We're here so short a time before
We go to unknown ends
We may not meet in other worlds
Lets hurry and be friends."

The above specimen was written by F. B. Courtney of Detroit, Mich.

A beauty by H. P. Behrensmeyer



These signatures were written some time ago by L. M. Kelchner, that congenial, skillful penman of Seattle, Wash. Mr. Kelchner has been in the penmanship business for over forty years. During this time he has executed a large quantity of attractive pen work.

The above specimen was prepared by H. J. Walter, Chicago, Ill., for D. F. Ferguson, President, Success Business College, Winnipeg, Can.

Simplified Show Card Pen Lettering and Designing

(Copyright)

PRACTICAL AND COMPREHENSIVE VOCATIONAL INSTRUCTION

By W. A. THOMPSON,
Principal of the Thompson School of Lettering, Pontiac, Michigan

LESSON No.2

With the Shading Pen very neat effects can be made when using assorted colors of inks and white cardboard. Be careful to have your pens clean (free from dried ink) and your ink in good working order. Make up your mind to become proficient in show card lettering and you will find that every ten minutes' practice will show progress.

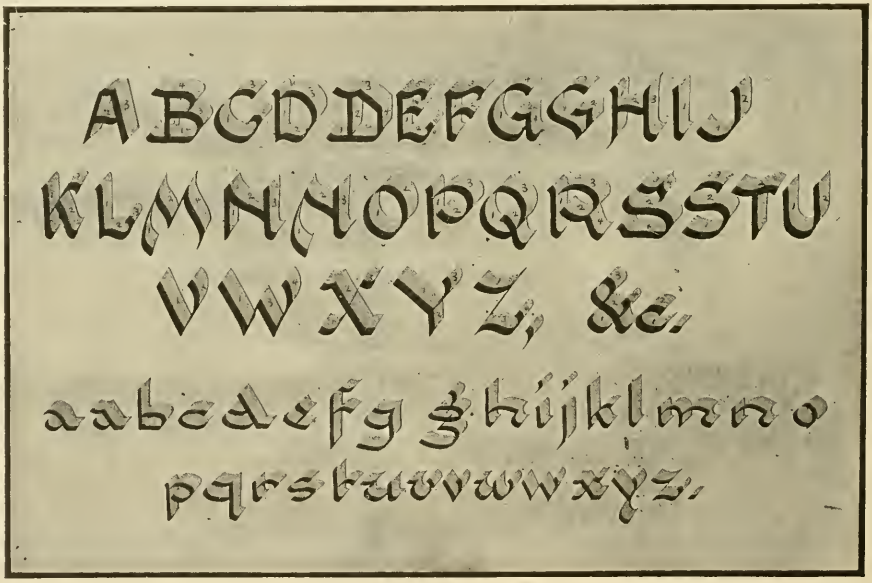


Fig. 1

In forming the letter "B" in the above practical alphabet, first make the stroke at the bottom, then perpendicular stroke, then middle stroke as numbered in illustration, lastly the top horizontal stroke and curve downward connecting with the third stroke, as shown in copy. In Shading Pen lettering always remember to work from the bottom up and from left to right. For instance, in making the letter "H", first make vertical stroke, then join crossbar and follow with last vertical stroke; also in making the letter "S", first make bottom stroke, then run second stroke to connect with lower stroke, then add top stroke as shown in alphabet.

In show card pen lettering don't use extra large cards with the idea that size will give prominence. Try to bring out strong and compact lettering on small and medium sized cards.

Spacing and composition is very important as the force of the message of the finished card is largely due to its arrangement, close observation will help you wonderfully. Use white cardboard of an ordinary smooth surface, 2, 4 and 6 ply. Four ply cardboard is usually heavy enough for cards 7x11 inches. Do not use enamel finish or glazed surface cardboard for Shading Pen work.

Fig. 2

Original size of above cards, "HOLIDAY GOODS",, "AUTUMN SUGGESTIONS", etc., was 4x7 inches. Card "NEW STYLES", 8x10 inches. Most any color of ink will show up well on white cardboard.

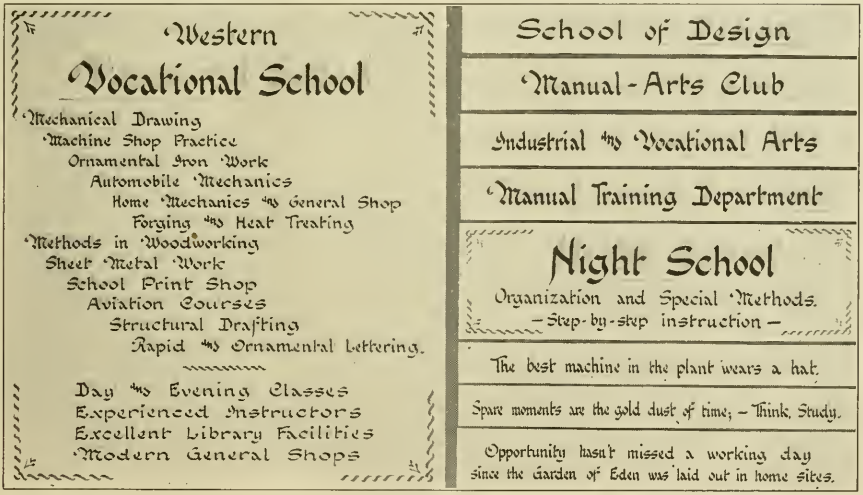


Fig. 3

The size of the original card, "Western Vocationel School" in above illustration (Fig. 3), was 18x20 inches. The word "Western" was made with a No. 5 Shading Pen, ½-inch wide. "Vocational School" made with a No. 8 Shading Pen, ⅞-inch wide. The list of studies following were made with a No. 4 Shading Pen, ⅜-inch wide. Corner pieces made with a No. 5 Shading Pen.

Lettering of card sign strips, "School of Design", etc., was made with a No. 5 Shading Pen. "Night School" was made with a No. 8 Shading Pen. Balance of lettering and corner pieces made with a No. 4 Shading Pen. Lettering of the three motto cards made with a No. 4 Shading Pen.

A wide range of special poster announcements for schools can easily be lettered in attractive colors by teachers or others interested, at a very small cost—a trifle compared to the general impression. The automatic Shading Pen will enable one to do neat and rapid lettering in two colors or shades at one stroke of the pen and from but one color of ink, which enables one to produce accurate lettering in unusual color effects, in a few minutes, that cannot be duplicated in as many hours by sign writers using other methods of lettering.

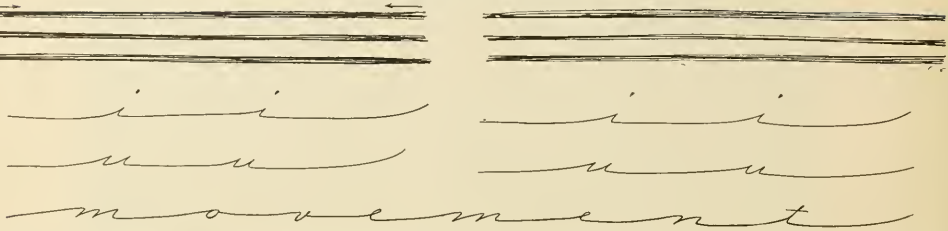
(Instruction continued in next issue with practical pointers and illustrations in the use of the plain or solid stroke MARKING pen.)

TIMELY AND PRACTICAL HANDWRITING HELPS

(Continued from page 10)

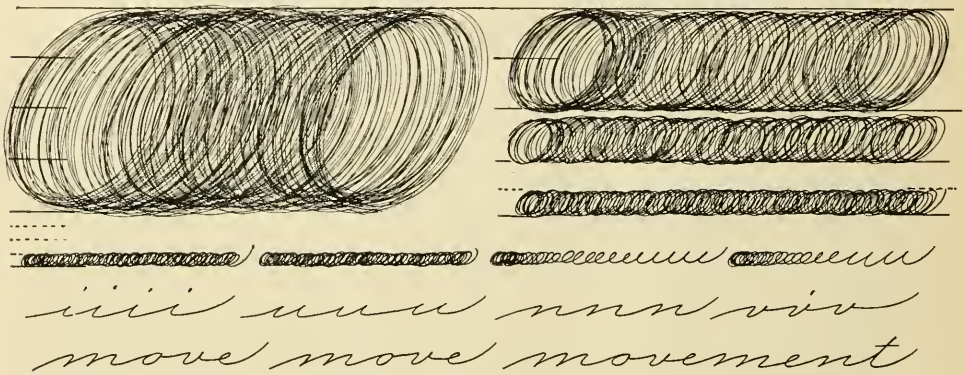
60

61



No. 60. The developing of a side or lateral movement is important. This exercise and the exercise in No. 61 will aid you in developing a strong fluent motion. Writing should not be very wide in spacing, but as an exercise wide spacing will accomplish much.

62



No. 62. Here is a group of exercises which anyone can profitably spend a few minutes on. First, see how large you can make the oval exercises without raising the arm. A little practice will increase your scope. This exercise if continued several lines will soon tire the arm, a thing very desirable in getting control of the muscles. As the muscles become tired, try small exercises, gradually reducing the size until you get the exercise down to the size of minimum letters. Small exercises are often neglected. They are as important as the large ones. In fact, they require more skill than the large ones. To tame the movement down, go from the exercise into simple letters like **i, u, m, n,** etc., and gradually into easy words.

Mr. Russell E. Yoas is a new commercial teacher in the Red Lion, Pa., High School.

Mr. Paul M. Jepson, recently with the Granville, N. Y., High School, is now teaching in the high school at Massena, N. Y.

Miss Louise E. Dudley, a member of this year's graduating class of the Salem, Mass., State Normal School, has accepted a position to teach in the Sudbury, Mass., High School.

Miss Vera M. Fleck of Lincoln, Neb., is a new commercial teacher in the Huntley, Neb., High School.

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Miss Louise Bennett of Greeley, Colo., is a new commercial teacher in the Dunkirk, N. Y., High School.

Miss Frances E. Merrill, Miss Helen Wheeler, Mr. Floyd O. Johnson and Mr. Ray Howard Hartley are new commercial teachers in the Des Moines High Schools.

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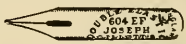
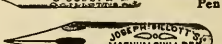


No. 604 E. F. Double Elastic Pen



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ORNAMENTAL PENMANSHIP

By E. W. BLOSER

Comment by E. A. Lupfer and copies from the scrapbook of G. G. Hoole, Glendive, Montana

The "Y" and "Z" are two interesting letters. These copies contain a wholesome variety. Most of these letters are practical and can be used in your everyday work. Try all of them and select the styles which you think meet your particular needs best. Send us some of your work for inspection. It will cost you nothing except the postage.

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Write for book, "How to Become a Good Penman," and beautiful specimens. FREE. Your name on card if you enclose stamp. F. W. Tamblyn, 406 Ridge Bldg., Kansas City, Mo.

AN INTERESTING LETTER

Various phases of handwring have interested me ever since I was a boy in a red brick Ohio school. Handwriting continued to intrigue me when I graduated from Oberlin Business College in 1884 and I became affiliated with the Spencerian Business College in Cleveland, O. For four years I was penman in the Albany Business College, and then opened a chain of business colleges in Kingston, Schenectady, Newburgh, Yonkers and Jersey City. Twenty years ago I opened another school in Paterson, where I have taught commercial subject and supervised penmanship in the public schools of the entire city. But my first love is still handwriting.

It was forty years ago when I was called upon to testify in my first handwriting case. Rutland, Vt., provided the setting for my initial venture into the science of chirography. Since that time I have testified in nearly all of the courts of the eastern states regarding handwriting questions.

Shining out as a leading and most attractive feature of handwriting is Superimposed Writing, which has always caused such a diversity of opinion and conflict of ideas that it has held the most magnetic interest. Experts differ as to wether superimposed writing can be detected. In my humble opinion, it can be discerned in some cases, while in others it can not. I recall two cases involving this type of writing, one in the Supreme Court at New Haven, Conn., and the other in the high tribunal in New York City.

In the New Haven trial, David N. Carvalho, the famous pen expert, represented the defense, while I was retained by the plaintiff. Mr. Carvalho asserted that a certain line which had been written in ink has been made over with a dash line of the typewriter. My microscope led me to see it in a different light and I sought to refute this claim. However, so difficult is it to secure a proper verdict in decisions of this kind that the argument remained unsettled, for superimposed writing continued to baffle us.

L. V. Horton, one of the noted handwriting experts, testified in the New York case and claimed that he was not able to discern superimposed handwriting and that Mr. Carvalho had informed him that superimposed handwriting could not be ascertained in every case. One of the experts present claimed that he could recognize such writing and the presiding judge tested him by preparing twelve signatures with a secret code by which he could identify the original writing. The expert was allotted two hours to study the signatures, and he astounded the jurist by identifying nine out of the twelve correctly.

It is the fascination of handwriting which has held my interest through my lifetime, and to me it will always represent the foremost art in existence.

The importance of handwriting has been illustrated by the paramount place which it has occupied in determining matters which have confronted the law, for experts have testified in thousands of cases regarding a stroke of the pen or the manner a certain letter is written. Such decisions appear to be trivial but the words of a handwriting authority have often determined which way the wind blows in a trial.

In cases in which I have appeared, the decision regarding handwriting has been of extreme importance. Recently I was testifying in a blackmail case and illustrated my statements with flourishes, curlicues and ceriphs. The question which concerned the jury was the handwriting of the defendant, who was charged with sending blackmail letters. The testimony regarding her script was therefore the issue upon which the decision hinged.

I decided that the "poison pen" letter had not been written by the defendant and that this was certain despite the allegation that she had disguised her real writing. Art will creep out, and in any great amount of writing you cannot hide your characteristics. And so by mere statements of when writing is disguised and when it is not, a handwriting expert can influence the life about him.

A fascinating pursuit, this business of handwriting!

B. H. SPENCER,
Paterson, N. J.

Miss Belle L. Weiner of Philadelphia will teach commercial subjects in the Blairstown, N. J., High School, the coming year.

Miss Margaret F. Sears of Rockport, Mass., is a new commercial teacher in the high school at Rutland, Mass.

Mr. Russel A. Unkrich of Sandusky, O., has accepted a position to teach commercial subjects in the Cairo, W. Va. High School.

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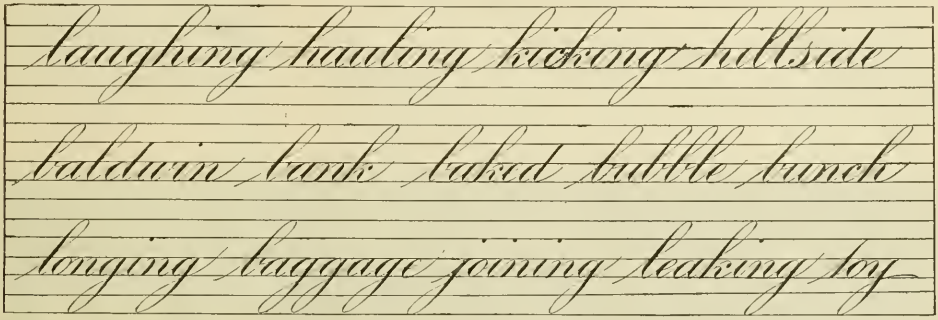
LESSON No. 12

We present words this month to give you a review of some of the loop letters presented in preceeding lessons. Be sure that the loops are uniform in length and width both above and below the line. Some make loops too large while others make them too small. Be sure you have the right idea in making the small side. Work very slowly and carefully at first. Too much speed does a great deal of damage to roundhand.



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THIS MAN

Has ability, education and personality backed by fourteen years of successful experience in commercial education.

Has been counselor, principal, director and organizer of Departments of Accountancy and Business Administration.

Is employed at present as Director of the Department of Commerce and Business Education in a State Teachers' College.

Was graduated from the New York Univery, Pennsylvania Business College, Rochester Business Institute, Zanerian College, and has had two years Normal School training.

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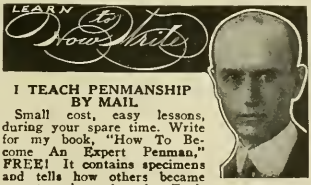

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Questioned Documents

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of interest to every teacher and student of handwriting. Circulars with Chapter Subjects, also Reprint of Reviews sent upon request. The book is recommended and sold by

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Miss Effie M. Horne, for several years with the Eastman - Gaines School, New York City, is now teaching in the South Shore Secretarial School at Patchogue, N. Y.

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Miss Marion L. Perry of Holyoke, Mass., is a new commercial teacher in the North Adams, Mass., High School.

Mr. Berton J. Kempski, last year with the Big Rapids, Mich., High School, has been elected to teach in the McMillan Township High School, Newberry, Mich.

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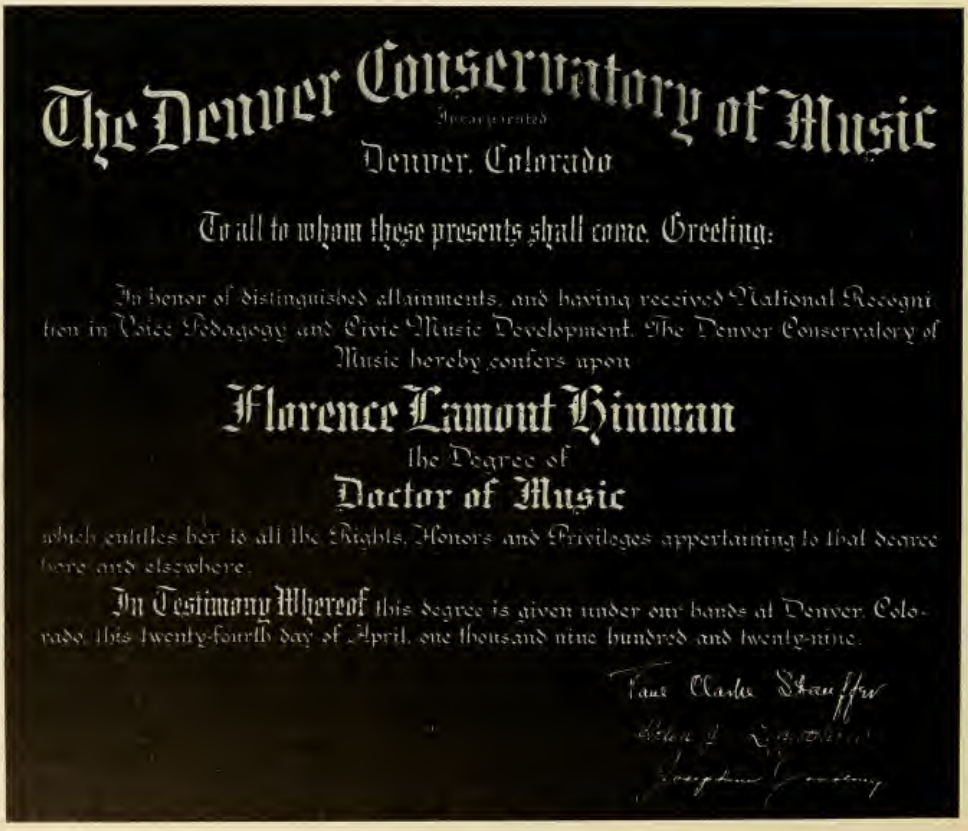

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In honor of distinguished attainments, and having received National Recognition in Voice Pedagogy and Civic Music Development, The Denver Conservatory of Music hereby confers upon

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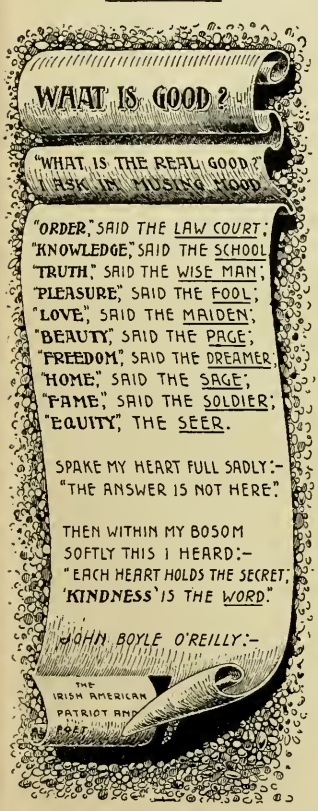
which entitles her to all the Rights, Honors and Privileges appertaining to that degree here and elsewhere.

In Testimony Whereof this degree is given under our hands at Denver, Colorado, this twenty-fourth day of April, one thousand nine hundred and twenty-nine.

A reproduction from a photostat taken of a resolution made by Norman Tower, skillful engrosser of Denver, Colo.

THE COVER

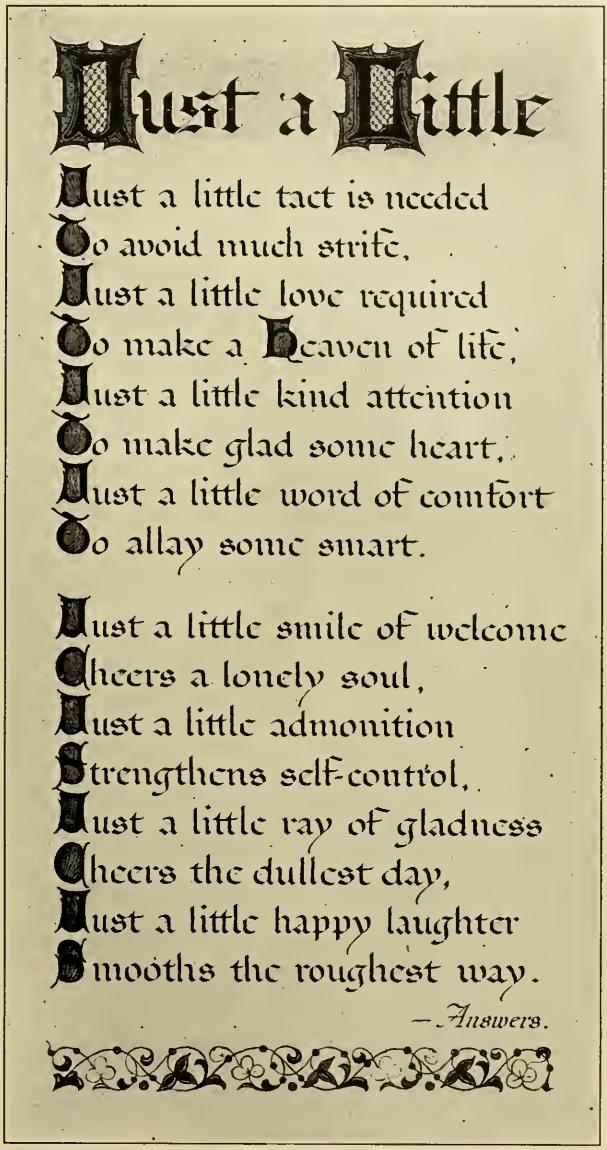
The drawing of the ship on the cover page was made by Thelbert L. Exter, a student in the Albuquerque, New Mexico High School, Miss Lillian Shanks, teacher.



E. P. Vincent, formerly Supervisor of Handwriting in the Wheeling, W. Va., Schools, is now Supervisor of Handwriting in the Public Schools of Tonawanda, N. Y.

Mr. Vincent is a man with much experience in the teaching of handwriting, and has spent much time in developing his own execution to a high standard.

Miss Margaret Stanley of Waterbury, Vermont, has been engaged to teach commercial subjects in the Randolph, Vermont, High School.



A very beautiful illuminated poem by J. Bradford Hague, an engrosser in the J. V. Haring Engrossing Studio, New York City. Mr. Hague has developed into one of the skillful engrossers of the country.

The above lettering should be very carefully studied for it contains qualities you should get into your work; such as regular spacing, uniform height and a modern style of letters.

WHAT TRAINING?

By GEORGE STEPHEN MURRAY, M. A.
Director of Graduate Survey, Commercial High School, New Haven, Conn.

The problem of what kind of a commercial training to offer for those unable to handle the specialized accounting or stenographic courses frequently looms before the school executive and faculty. This is the group which is often classified as clerical. As a phase of the Graduate Survey recently completed at the Commercial High School, New Haven, Conn., (Walter B. Spencer, Principal) information was received from 97 girls and 65 boys whose vocational experience had been clerical to use as one basis in the consideration of curriculum adjustment questions.

Asked what subjects they had required in their daily work both girls and boys stated typing to be most important, although throughout the boys were not inclined to agree on any one subject in such large percentages as the girls. Arithmetic, filing and penmanship are also found among the leaders in both groups.

The following are the figures of the leading subjects required as reported:

Girls

Typewriting	87%
Filing	85%
Penmanship	68%
Arithmetic	64%
Handling mail	62%

Boys

Typewriting	36%
Arithmetic	34%
Penmanship	30%
Filing	29%
English	28%

There would seem to be some agreement as to the basic subjects. For the girls, however, filing appears to be one of the most important elements, whereas in comparison with typewriting, arithmetic is the real study for the boys.

When the tabulations on the question as to which subjects should have extended training in school were completed there appeared a variation between the sexes. The girls held for more stenography, the boys for salesmanship and English. The leading in each group:

Girls

Stenography	14%
Proof reading	11%
Bookkeeping	9%

Boys

Salesmanship	9%
English	9%
Letter writing	8%
Penmanship	7%

The answers to the questions as to the subjects in which the content might be reduced again appeared to show divergent opinions as the following discloses

Girls

Steography	16%
Comptometer	15%
Bookkeeping machines	14%
Bookkeeping	11%
Ediphone and dictaphone	10%

Boys

Bookkeeping	8%
Handling mail	5%
French	5%
History and geography	5%

This study seems to indicate a field of training which does not include the highly technical subjects. The requests for further training would appear to show the ambitions of this group to qualify themselves for better positions. On the other hand, the list of subjects which might be reduced would indicate that many of the members of this group desire to eliminate many of the technical subjects. Summarizing from these comments there is need for a course which stresses clerical tasks and thoroughly prepares for these by devoting time to them which ordinarily would be given to technical topics.

ROBERT SHADE

In a little old log cabin in Perry Township, Allen County, Ohio, near the city of Lima, Robert Shade was born.

At the early age of seven he came under the instruction of A. M. Wonnell, that skillful, well known penman who is now the assistant supervisor of handwriting in the Cincinnati, O., schools. This gave him a taste for penmanship which grew and which a few years later induced him to burn much midnight oil practicing on the lessons which appeared in the Business Educator and every penmanship periodical or book he could secure. No doubt the instruction received from this superb penman and teacher is the direct cause of firing this young man with ambition to become a penmanship teacher, and influenced his entire life.

After finishing the country school, Mr. Shade completed a course in the Lima, O., Business College and taught in a small village school as superintendent. During the summer he finished the preparatory course in the Ohio Northern University and received the degrees of B. Ped. and A.B. Also the Ph. B and B. S. from Lebanon University. In 1922 he finished the degree of M. A. at Thiel College, Greenville, Pa., and the same year the Ohio Northern University granted him the honorary degree of M. Ped.

Mr. Shade not only became a penmanship enthusiast but also hungered for education in other lines of work. In the winter of 1922-23 he was a graduate student of the University of Chicago in History and Education. In 1925 he finished the Normal Course in Gregg School, Chicago, Ill., with an A-plus in everything. In 1931 he finished the degree of M. A. in the University of Wichita. He spent the summer of 1929 in the Zanerian School of Penmanship.

Mr. Shade is perhaps one of the best certified school men in Ohio, having state certificates from various states.

Mr. Shade's training and experience has been varied. He can handle Latin, History and Foreign Languages with as much ease as penmanship. He has taught in such cities systems as Akron, Girard, Lima, Moline and Cook County, Ill. He has just finished three years in Wichita, Kas. This is the largest high school in the state of Kansas. Next year Mr. Shade will teach in the Indiana State Teachers' College, Terre Haute Ind.

As a hobby Mr. Shade delights in hunting. As he puts it, "My hobby is guns, Guns and still more GUNS." While Mr. Shade has never told us personally, we are under the impression that he is a good shot. Much of his vacation time is spent hunting on his farm near Lima, O.

Miss Gladys Maher of Caribou, Me., has recently been engaged to teach commercial subjects in the high school at Old Saybrook, Conn.

Miss Lydia Glenn Brashers of Bolivar, Mo., is a new commercial teacher in the Cassville, Mo., High School.

Miss Lucy Thornhill of Charleston, W. Va., will teach, the coming year, in the Beckley, W. Va., High School.

Mr. John M. Canty, last year with the Holliston, Mass., High School, is a new teacher in the Bryant-Stratton College, Providence, R. I.

Miss Jean S. Wallace of Marietta, O., is a new commercial teacher in the high school at Grafton, W. Va.

The thirteenth of a series of fifteen sweeping, graceful flourishes by Francis B. Courtney. From the scrapbook of J. S. Griffith, Chicago, Ill. (Write for back numbers.)

HURST'S PRIVATE SCHOOL

This school, which was founded by S. G. Hurst, is located at Huron and Franklin Streets, Buffalo, N. Y., in the Hurst Building, which is a modern, up-to-date school building.

Mr. Hurst was born in Pennsylvania. After completing his normal school work in Pennsylvania he became principal of the Richland public schools, which position he held for several years. He then opened a business school in Lebanon. Later he took charge of the normal, commercial and shorthand departments of Palatinate College. After this he studied law and was admitted to the bar although he never practiced law.

In 1890 Mr. Hurst bought half interest in the National Pen Art Hall and Business College, Delaware, O. On account of ill health he severed his connection there and went to Buffalo, where in 1896 he organized the Hurst Business School, which steadily grew under his personal supervision, making it necessary to secure larger quarters.

In 1923 a modern school and office building was erected, an attainment which Mr. Hurst has planned for years. Two years later Mr. Hurst's health began to fail and Mrs. Hurst, who had received training in the Hurst School and was a former school teacher, took charge of the school.

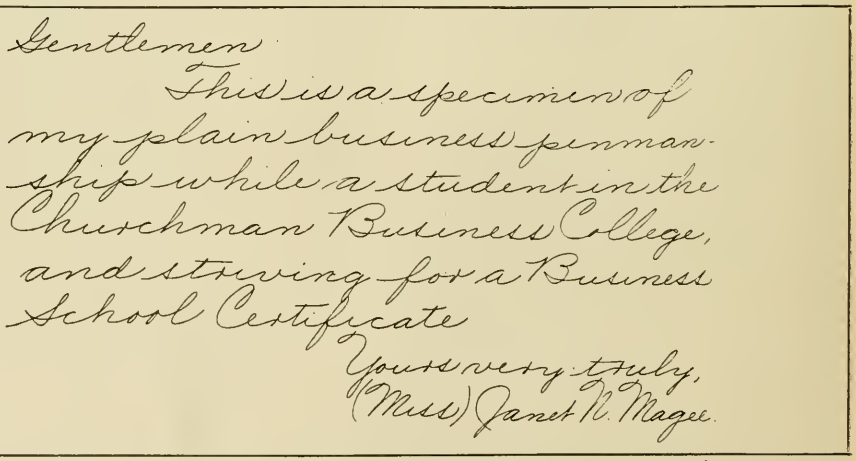
Mr. Hurst passed away in 1929. Since that time Mrs. Hurst has directed and managed the well established policies of the school.

Again a woman has demonstrated her ability to successfully manage a big, prosperous organization.

The school has a faculty and staff of seventeen men and women. The school is one of the best in the country and the penmanship profession is proud of the Hurst School and of the woman who manages it. Mr. T. W. Wauchope is the teacher of penmanship.

A snapshot of R. R. Reed (left), penman in the Ferris Institute, Big Rapids, Mich., and F. B. Courtney (right), Detroit, Mich., two nationally known penmen.

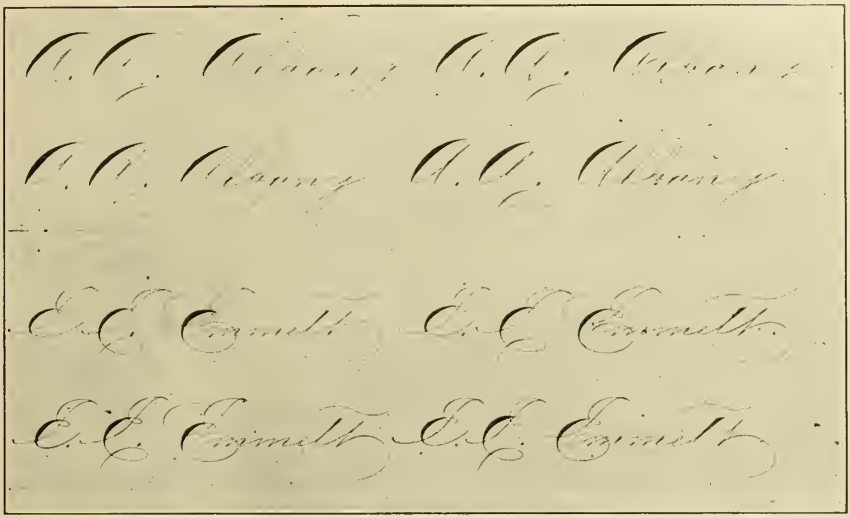
Both are enthusiastic penmen and have devoted much of their time to the promotion of handwriting.



Gentlemen:
This is a specimen of my plain business penmanship while a student in the Churchman Business College, and striving for a Business School Certificate
Yours very truly,
(Miss) Janet N. Magee.

Miss Janet N. Magee won a contest held by the Churchman Business College, Easton, Pa., and judged by The Educator.

Out of a large package of specimens received four of the specimens were about the same grade and deserve to be complimented. The best writers in the school are as follows: 1—Janet N. Magee, 2—Elsie L. Sassaman, 3—Robert F. Pursell, 4—Kathryn Andrews.



By C. C. Steed, Bowling Green, Ky., Business University.

Actino Laboratories
HOME OF THE MOUNTAIN LION
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Telephone State 8842
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CHICAGO

The above letterhead was made by Jacob Miller, Miller Studio, 105 W. Madison St., Chicago, Ill. Engrossers and students of lettering will do well to study this type of lettering.

ILLUMINATED SPECIMEN

A beautiful specimen has been received from H. C. Rice, 95 Milk Street, Boston, Mass. The specimen is prepared in gold, red and blue, mixed with white. The entire design is very pleasingly shaded with gray.

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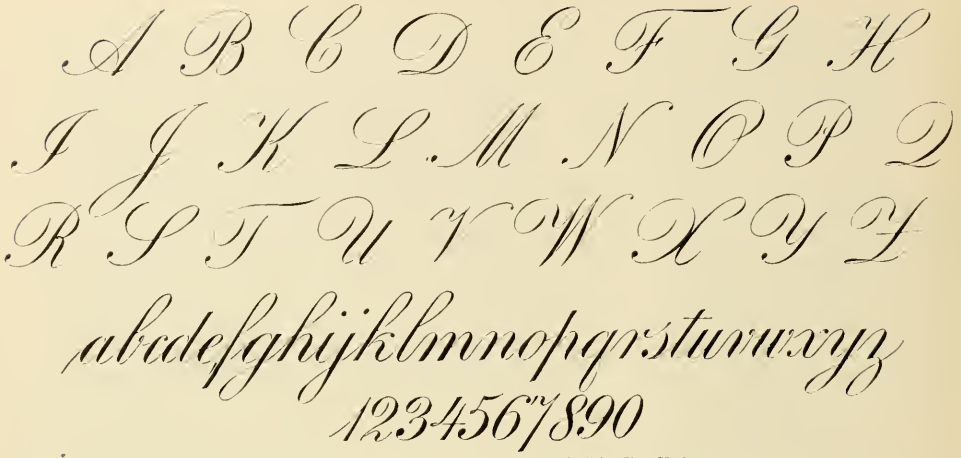

A script alphabet made by James D. Todd, Salt Lake City, Utah.

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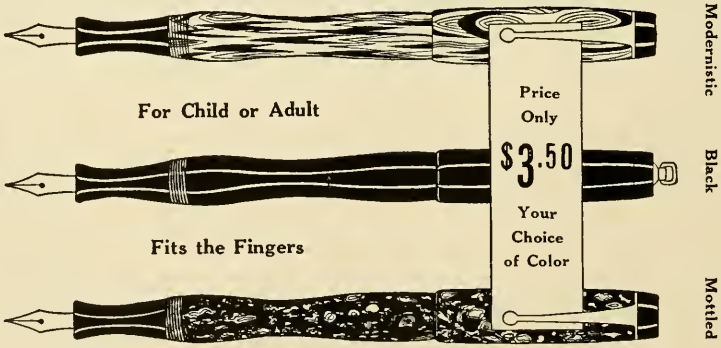

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Fountain Pens at $3.50 each.

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☐ Cash enclosed Name .....

☐ Send C. O. D. Address .....

Position .....

BOOK REVIEWS

Our readers are interested in books of merit, but especially in books of interest and value to commercial teachers, including books of special educational value and books on business subjects. All such books will be briefly reviewed in these columns, the object being to enable our readers to determine their value.

Fundamentals of Retail Selling—by R. G. Walters and Edward J. Rowse. Published by the South-Western Publishing Company, Cincinnati, O. Cloth cover, 448 pages.

Service to the customer is the keynote of modern retail selling. To be able to render adequate service calls for a comprehensive knowledge of people and merchandise. In addition, the salesperson must have a desire to be of help, a convincing personality, a fund of general information, and a knowledge of the technique of selling. The development of these qualities has been the aim of the authors in preparing this book.

Retail selling is a vocational subject. The actual selling of merchandise by the student is therefore desirable, so that he may put into practice the theory that is discussed in the classroom. If the course is not on a regular part-time basis, the student may find opportunities for securing practical experience in late afternoon work, Saturday work, or work at special sales. There are, however, certain substitutes which may be used in place of the actual sales work. These include prepared sales talks, demonstration sales, and the development of salesmanship projects within the school. Even if a part-time selling plan is followed, it is well to use projects to give students skill in applying principles and to prepare the way for part-time work.

This text is, however, intended to be more than a mere guide in training for a particular vocation. It aims to help the individual to understand people. It develops his powers of observation, imagination, reasoning, and judgment, and stresses the importance of neatness, system, and high ethical standards. Finally, the student's powers of expression are strengthened through the various exercises and projects.

Long experience in teaching retail selling has given the authors a realization of the need for good English, and skill in arithmetic by salespeople. Hence special chapters have been devoted to these subjects.

General Business Training — by Ernest H. Crabbe, A. B., M. B. A., and Clay D. Slinker. Published by South-Western Publishing Company, Cincinnati, O. Cloth cover, 506 pages.

Everyone comes in contact with business to some extent. Many earn their livelihood in business positions. Others, such as doctors, lawyers, and mechanics, complete many business transactions. For example, a doctor must maintain his office, hire a nurse or nurses, buy supplies, and act in many other ways as a business man. In addition, he should know how to use his income in a skillful manner.

Even the pupils in your school have many contacts with business. A pupil may buy lunches, street car tickets, and books. He may spend money for picture shows and ball games. He may earn money or it may be given to him. If he saves part of his income, he may place it in a bank. All of these transactions bring him into contact with business organizations and require that he have some knowledge of business methods. Throughout his entire life, he will be completing similar transactions. Many of them may be of great importance to him and may involve the spending of large sums of money.

It is apparent that much of the success of those who earn their livelihood in business positions depends upon their skill in handling business affairs. It is equally true, however, that since everyone completes business transactions, everyone's success depends in part on his knowledge of business.

It is the purpose of this book to provide the information about business which everyone should have. As the book was being planned, studies were made to find what business information was most commonly used and what mistakes were most frequently made. Material was then included in this text to provide the information most commonly needed in handling business affairs and in avoiding mistakes.

As you master your lessons in the coming weeks, you will obtain various kinds of valuable information.

First, you will learn how to manage your own busines affairs more satisfactorily. This is important, for you will surely have many contacts with business. Much of your financial success will depend on how skillfully you complete transactions relating to your personal business.

Second, you will learn something about different fields of business. This will help you to decide whether you wish to make business your life work. If you decide to enter business, it will also help you to decide the type of work in which you will be most interested.

Third, you will get much information which will aid you in obtaining and occupying a business position. You should remember, however, that this course is not a complete business training. One who has studied this text will be qualified for a minor business position and gradual promotion. But one whose training is more complete is qualified for a better position and can expect more rapid promotion. You should therefore plan to continue your training as long as possible.

Fourth, you will obtain an excellent foundation for the study of advanced business subjects, and will thus be aided in preparing for more desirable business positions than are available for persons of limited training.

Education for Business—By Leverett S. Lyon. Published by the University of Chicago Press, Chicago, Ill. Cloth cover, 586 pages.

In the period of almost a decade since the first edition of this book was issued many changes have occured in the field of business education. Growth of the movement has continued unabated. Indeed, in certain directions it has gone on with increased vigor. Public interest has been increasingly aroused, and public support has been increasingly granted. Moreover, within the decade certain new agences have become important. The junior high school has spread widely; and the junior college, developing with remarkable energy in certain parts of the country, has found education for business an important problem.

Ideas concerning business education have also developed during the past ten years. Suggestions made in the first edition of this book—particularly the desirability of more social understanding of business and of more curriculum material helpful in developing that understanding and a comprehension of administrative tasks—have now a far wider acceptance than was the case when that edition appeared. That there is something which the secondary school can do in business education which is better than imitating the business college is now generally accepted, even though technical training still furnishes the limits of vision of some responsible for curriculum-making. So, too, the possibilities of post-graduate and drop-out courses as ways of accomplishing technical training and of leaving earlier years free for general education are more widely comprehended and approved. It has withal been a decade of development and growth in which those most concerned with business education may feel no little gratification.

The changes which have come have not, however, given a reason for significant changes in the general outlook presented in the first and second editions. Business education now, as ten years ago, is concerned primarily with three issues: What are its purposes—the purposes of business education as a whole? What division of work can most intelligently be made among the various existing agencies? What organization of curriculum in each agency will best function in the task assigned to it? Evidence as to purposes has been expanded and improved evidence account has been taken in this edition. Agencies of business education have multiplied and have been modified. This edition attempts to consider these multiplications and changes likewise. It presents, therefore, the old philosophy with modern data. This edition attempts, as did the original one, to provide an "overview" of the ideas and institutions concerned with education for business and to furnish an aproach to curriculum-making in any of those institutions.

New Catalog — A twenty page catolog has been received from the Newton Automatic Lettering Pen Co., Pontiac, Mich.

The booklet contains an alphabet for the automatic lettering pen as well as other samples of pen work and many illustrations of pens and supplies which will interest penmen.

Penmanship Magazine — A twenty-eight-page magazine devoted to penmanship in Japan has been received from our good friend and former student, Ichiro Yoshida, 3600 Takata, Me-Jiro, Tokyo, Japan.

The magazine contains many illustrations of lettering, flourishing, ornamental penmanship and other styles of handwriting. There is a great interest in fine penmanship in Japan at the present time and we congratulate Mr. Yoshida on the work he is doing.

HANDWRITING EXPERTS IN DEMAND

Each year the courts rely more and more upon the testimony of handwriting experts. Their testimony is helping the courts to solve many intricate cases. The outlook for the future points towards a larger service for handwriting experts.

Recently in a murder trial in Freehold, N. J., the question as to the identity of the person who wrote a letter came up. Mr. J. V. Haring, the noted handwriting expert of New York City, was notified by long distance 'phone at 11:30. Mr. Haring immediately started for the airport by a tube train. When he arrived at the airport a plane was waiting for him. He reached Freehold at 1 o'clock and a few minutes later reported at the courthouse to make an examination of the handwriting and to go before the jury with his findings.

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But whisper it today
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For these some hearts are breaking
For these some loved ones wait
Show them that you care for them
Before it is too late

This ornamental specimen was written by W. M. Ayers, teacher in Lockyear's Business College, Evanston, Ill.

1880 · 1930

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Jesse Houghton Metcalf

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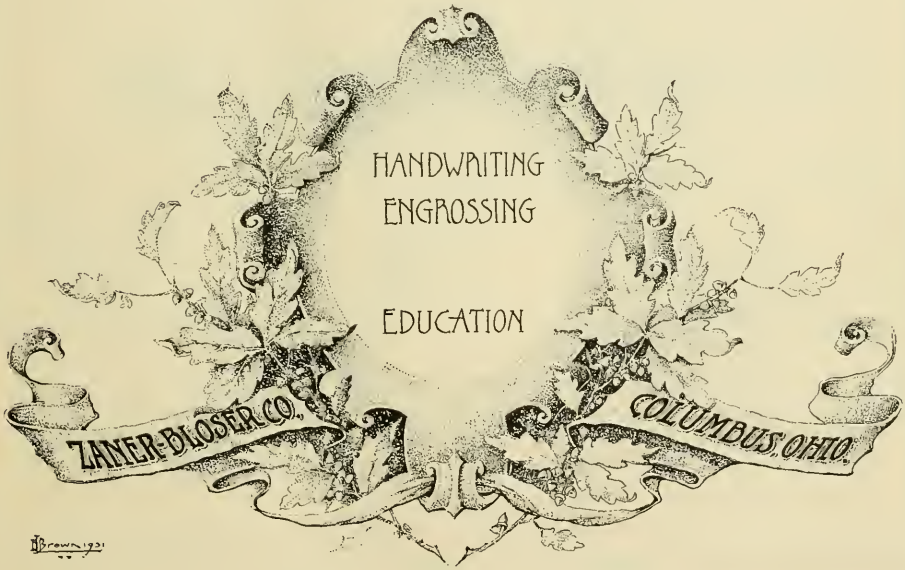
612 North Park Street **Columbus, Ohio**

Vol. 37 NOVEMBER, 1931 No. 3

THE EDUCATOR

Formerly The Business Educator



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PUBLIC SCHOOL HANDWRITING, by Dr. Frank N. Freeman
FORMALITY vs. INFORMALITY IN HANDWRITING, by Bertha E. Roberts
DISCIPLINARY VALUE OF PENMANSHIP, by Gertrude W. Clark

Published monthly except July and August at 612 N. Park St., Columbus, O., by The Zaner-Bloser Company. Entered as second-class matter September 5, 1923, at the post office at Columbus, O., under Act of March 3, 1879. Subscription $1.25 a year.

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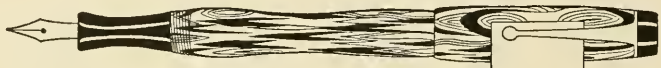

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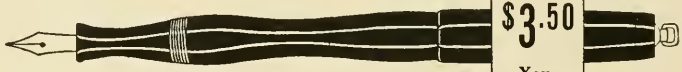

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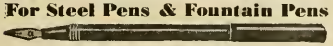

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The Educator

VOLUME XXXVII COLUMBUS, OHIO, NOVEMBER, 1931 No. 3

PUBLIC SCHOOL HANDWRITING

By DR. FRANK N. FREEMAN,

Reprinted from the February, March, April and May Issues of Normal Instructor and Primary Plans by courtesy of F. A. Owens Publishing Company

Conflicting Opinions on Handwriting

(First installment appeared in October issue)

Meaning First Versus Skill First

The first conflicting opinion on the teaching of handwriting relates to the question of whether the child should begin writing to express a meaning and then gradually learn how to master the technique by which he may express his meaning, or whether, on the other hand, he should concentrate at first on the development of skill and not attempt to express meaning until a good deal of skill has been developed. This is the contrast between the progressive method and the older traditional method.

We must appeal to general psychology and to careful observation as one source of the answer to this question. Some light may be thrown upon it also by the results of tests which measure the child's ability at different ages.

We may compare the development of the child in handwriting with his development in other modes of expression. We shall see that in all the parallel cases the natural order of development is one in which meaning comes first and technique follows. The child, as a rule, does not acquire a technique apart from its use or application and then learn to attach meaning to this technique. It may be possible to develop a certain amount of skill in the expression of one kind of meaning and then to use that skill in the expression of another kind, but some kind of meaning must be connected with the act if it is to be performed by the child readily and naturally.

We may take as our first analogy the child's development in speech. In the earlier stages of the attempts to speak, the child begins with babbling. He pronounces syllables, such as "da da," over and over again. After a period of this babbling he learns to pronounce a few words. At this stage a word represents an entire idea. These words are sometimes called sentence words. The child then advances to the speaking of short sentences.

This development in speech may look like the practice of technique before the expression of meaning. Such an interpretation, however, does not correctly represent the child's attitude of mind. Even the child's early babbling has a meaning to him. It may at first mean only speaking in general and not the expression of any definite ideas, but he feels himself to be expressing something and not simply exercising his vocal organs. The improvement in his mode of speaking comes in the attempt to express himself in such a way that others can understand him. The fact that improvement is not a mere automatic result of imitation is shown by the fact that children will continue for a long time in baby talk if older persons accept it and take it as a satisfactory mode of expression. The improvement in technique, then, comes as a result of the effort to express a meaning more and more clearly.

> Dr. Freeman's October article discusses:
>
> 1. The Orthodox Supervisor.
> 2. The Extreme Progressive Supervisor.
> 3. The Drill Method.
> 4. Incidental Method.
>
> Read it before reading this article.

In drawing, we find the same order of development. In his first efforts to draw, the child makes what appear to others to be merely scribblings. The child at this stage is sometimes said to be imitating the movements of older persons in drawing, but the process is not a mere imitation of movements, because to the child the drawings have a meaning. He thinks of them as representing objects.

As the child advances beyond the scribbling stage, his drawings take on some faint resemblance to the objects which they represent. They are, however, very far from close representations of these objects. We call them symbolic drawings. They stand in the child's mind for objects. He spends several years in drawing of this symbolic character. We now encourage him to express a great variety of meanings by these crude drawings, recognizing the fact that the mastery of technique will follow in due course, and that to lay stress upon technique in the earlier years will discourage a child's efforts. Improvement in technique comes gradually as he recognizes the imperfection in his early expressions of meaning.

The naturalness of the development from meaning to technique in these particular forms of learning is indicated by the general development of the child as represented in his play interests and activities. In the play of the child from three to six or seven years of age, meaning is the most prominent element. Judged from the point of view of skill, the child's play and games at this point are very crude. He is easily satisfied with activities and products which fall very short of technical accuracy. He is not interested in this phase of the matter. His play is imaginative in the extreme. This is merely one way of saying that meaning is uppermost in the child's mind. A row of chairs will represent a train of cars; a circle of blocks will represent a house; a feather on his head will

(See page 16)

THE EDUCATOR

Published monthly (except July and August)
By THE ZANER-BLOSER CO.,
612 N. Park St., Columbus, O.

E. A. LUPFER ..... Editor
PARKER ZANER BLOSER ..... Business Mgr.

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Timely and Practical Handwriting Helps

For Teachers and Pupils

By E. A. LUPFER

Article Three

LEGIBILITY

Handwriting which cannot be read is of no value. Handwriting which one must study and compare with other known letter forms by the same writer in order to decipher is an irritating hardship on the reader. Therefore, legibility is the chief essential in handwriting.

Position, discussed in the September issue, is one of the first essentials from a teacher's standpoint. See that your pupils understand position. Also check on their movement discussed in October.

Various conditions such as improper size, proportion, or spacing; scrawley beginning and endings; angularity; crowding; carelessness; and lack of distinction between turns and angles are some of the causes which make handwriting illegible or difficult to read.

In the accompanying examples (given for study only) the aim is to contrast the incorrect with properly spaced and proportioned handwriting.

Carelessness Causes Illegibility

Writing which is done with extreme care may even be laborious in appearance but is usually legible. Careless writing on the other hand is very likely to be illegible. Studying and admiring good handwriting will aid in overcoming carelessness.

Nine out of ten persons "stab" the dot on the **i** in a careless manner, "slash" the crossing on the **t** recklessly regardless of position, and do other similar simple things in haste.

Dotting **i** or crossing **t** are simple acts requiring very little skill. We might enumerate one thing after another which is not made with care but which any average intelligent person can do after being shown the proper way.

Considering many of these simple things as a whole writing may seem difficult, but by singling out your defects and correcting them one at a time skill is acquired with surprisingly little effort.

Modern Teaching Trends in Handwriting

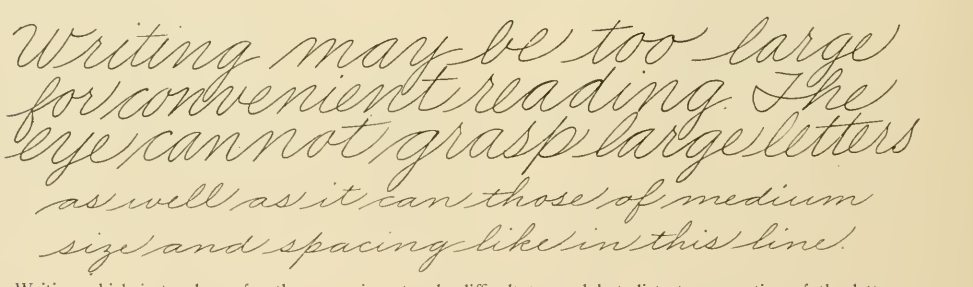
1. Starting elementary children at the board, followed by large pencil writing at the desk.
2. Correlating handwriting with other subjects, as Language, Spelling, etc.
3. Motivating handwriting by preparing progress books on things in which pupils are interested, as birds, Indians, etc.
4. Giving more actual writing and help on individual difficulties, and less of formal drill.

Penmanship Vocabulary

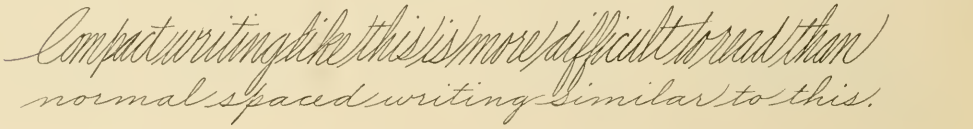
In the days of the old copy books analysis was stressed to the point of making the handwriting lesson dry. A student who could memorize the analysis of a letter sometimes got a good grade regardless of his ability to write a legible hand. From the dry, technical extreme of analyzing letters into parts called principals and elements, the teacher of handwriting in the public schools swung to the other extreme of no analysis.

There are many teachers today who are unable to give the class an intelligent description of a letter. Each teacher should be able to describe letters sufficiently plain that the pupil may get a clear understanding. We are suggesting some terms with which teachers should familiarize the classes. This is not a complete list, nor is it expected that each teacher use the same terms. Use and illustrate whatever terms seem to suit your class. For instance, an ellipse, two-thirds as wide as high, may be called an oval, cart wheel or some other term so long as it gets the idea across.

Direct oval	Right curve
Indirect oval	Left curve
Loop	Compound curve
Angle	Extended letters
Retrace	Minimum letters
Over turn	Loop letters
Under turn	Slant
Double turn	Spacing
Size	Alignment



Writing which is too large for the space is not only difficult to read but distorts proportion of the letter.



Compact writing becomes crowded and cramped and **i** is likely to look like **e**.

Closed letters are harder to read and less inviting than letters which are open and full

Writing which is too small has a tendency to fill up in letters like **e, o, a.** The **r** is likely to look like **i.**

Long unnecessary beginning and ending strokes make writing wild and scrawly and resemble a wind storm

HANDWRITING TEST CARDS

Punch a hole a quarter of an inch big in a piece of paper. Place the hole over a letter to see if it is legible. If you cannot read the letter through the hole, with the other letters covered, the letter is not legible. Write to The Educator for one of our complimentary **Handwriting Test Cards** with which you can test alignment, legibility, slant and spacing.

Sharp angular writing is not easily read because of lack of distinction between turns and angles

In angular writing, **u, n, m,** and **i** become confused. This type of writing doesn't look free, easy and graceful.

Mixing large and small letters does not help legibility, and is unsightly

In irregular sized writing **e** cannot be distinguished from **l** and is indicative of carelessness.

False movements not only annoy the writer but make writing illegible

LPOC CLSR OOOPS

Scrawly flourshes do not aid leigibility. Avoid unnecessary scrolls or lines.

THE TECHNIC OF LEGIBILITY.

The essential details which safeguard legibility are simple and easily executed, once they are clearly comprehended.

The following descriptive, analytical comment is designed to aid the reader to discover the essentials of legibility.

If the reader will draw or write, with pencil or pen, each letter as described, emphasizing or executing with care, and noting with particular attention, the characteristic of each letter, **specific improvement is sure to follow.**

This **mental assimilation** is of more consequence at this time than manual practice. Repeat each letter once or twice if the first is not distinct, but do not repeat until you see clearly wherein you failed the first time. Cease blundering in the dark until you can think specifically where you want the pen to go. Brains not ink is needed now.

i u n m x v w e c o a r s - c r s

The **i** contains an angle, a turn, and a dot. The **u,** two angles and two turns. The **n,** three turns and one angle. The **m,** four turns and two angles. The **x,** two turns and retrace. The **v,** two turns, and finish which should be kept high. The **w,** same as **u** with finish of **v.** The **e,** loop and turn. The **c,** hook at top and turn at bottom. The **o,** oval with finish like **v.** The **a,** pointed oval at top, and lower turn as in **i.** The **r,** same as **i** with shoulder. The **s,** an angle at top and under or leftward turn closed at base.

These minimum or short letters are wide rather than high, and are the same in height except **r** and **s** are usually written a trifle taller than the rest.

COMMON CAUSES OF ILLEGIBILITY IN SMALL LETTERS.

mill { mile, mill	sun { sun, run, inn	bun { bun, fun, fuse	raw { raw, row, saw, sow, save, sane, Sam
late { tale, late, lute	how { how, bow, hove	she { Ahe, the, she	
sore { sore, rose, rare, sure, ruse	malt { malt, molt, male, mole, mate	mice { mice, nine, nun, sum, mile	Saw { Saw, Sam, Sane, Saw, Sane, Save

Avoid confusion and uncertainty in the first of each group of words by studying it, by discovering why it is illegible, and by writing it unmistakably. Indefinite distinction between **turns and angles, retraces** and **loops** is the cause. The remedy is **forethought** and **determination.** Are you too shortsighted, and weakwilled, too impulsive and erratic, or too indifferent and slipshod to think clearly and act orderly enough to conserve your own effort and respect the reader's time?

COMMON CAUSES OF ILLEGIBILITY IN CAPITAL LETTERS.

T { T, P	U { U, V	J { J, J	L { S, L	M { M, N	S { S, L
O { S, O, a	Y { U, Y	M { M, N	J.P.S. Gall { J.P.S. Gall or Hale, J.P.S. Gall or Gale, J.P.S. Gall, J.P.S. Gale		

Illegibility in writing is due more to **lack of observation** than **lack of skill,** as shown in the above illustrations of uncertain, doubtful capitals preceding the braces, and the unquestioned capitals following the braces, all of which were written by the same hand.

If you will **think** in terms of **plainness** the hand will unconsciously **act** in terms of plainness. Don't blame the hand for the shortcomings of the head. **Think correctly** and the hand will **act definitely.** Writing is an **act,** not a fine **art.**

"The Technic of Legibility", "Common Causes of Illegibility in Small Letters" and "Common Causes of Illegibility in Capital Letters" are reprinted from the book "Short Cut to Plain Writing".

63

Movement

Be sure that the hand slides along the line easily.

No. 63. In presenting this sentence we had in mind last month's contribution which was given with a view of developing easy, fluent movement. Write the sentence for your Progress Record Book.

64

No. 64. From one lesson to another the student is likely to backslide in freedom of movement on account of lack of practice and physical exercise. Therefore, when writing the sentence you will no doubt discover that many of your pupils are sluggish in movement. In order to limber up the muscles, practice the above exercise for a few minutes. Spend no more time on it than is necessary.

65 B B B B B B B B B B B B B B

66 B B B B B B B B B B B B B B

67 Business communications should be so constructed that their meaning cannot be mistaken.

No. 65. Now that the arms are limbered up go to work on the letter **B.** Show that the letter is composed mainly of a straight stroke and two indirect ovals. Draw a Roman **B** on the board. This shows the construction of the body of the letter. The script is derived from the Roman **B** by simply adding a beginning stroke, slanting the letter forward and adding a finishing stroke. For convenience and speed it is looped in the center.

No. 66. Many have trouble in making the letter **B** too wide. A plan to correct this is to count the number of letters on the line. Have your pupils do this. They should get fourteen letters on a line, leaving a half inch margin at both ends and the letters three-fourths of a space high.

No. 67. Another sentence to write. What is true of the English in a business communication is also true of the penmanship part which should be plain and unmistakable.

68 i i i i l l b b b b k k k k

No. 68. In studying the b, we have endeavored to show the relation of the **b** to other letters. The body of the **l** is the same as the **i** and the **b** is the same as the **l** with the exception of the finish. Keep the finish in close to the loop and emphasize the checking of the motion on the retrace just before making the final stroke. It is well to study the loop letters as a group because of their similarity.

69 b bab aaa y g tag bag gag

No. 69. Practice the above, also additional combinations found in Nos. 63 and 67.

70 1 2 3 4 5 6 7 8 9 0

No. 70. A request has come in for some work on figures. Believing in the idea of teaching things as they are needed, we take pleasure in complying with the request. Students always enjoy the handwriting lesson better if they see a reason for practicing.

First, we are presenting large figures one space high for study. Each one should study these large figures. They aid in forming correct mental pictures. Figures must be absolutely legible when standing alone. They cannot be deciphered by context. Therefore, learn to make neat, rapid, legible figures.

71 1 4 6 9 7 2 3 5 8 0

No. 71. In order to further improve your knowledge of form we would suggest that you make a lot of figures a full space high and trace them four or five times. They are presented according to their similarity of strokes.

72

No. 72. This exercise is intended to aid in making small figures freely and to keep them small.

73

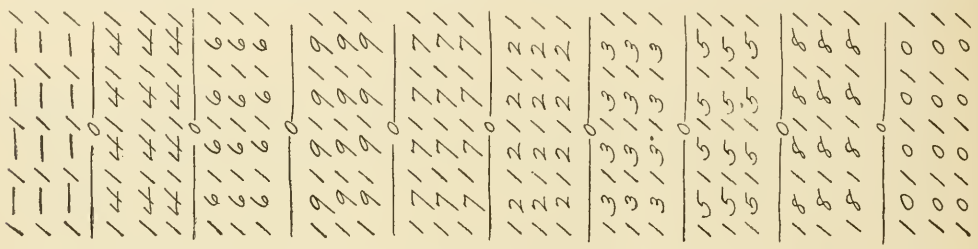
1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9

74

1 4 6 9 7 2 3 5 8 0 1 4 6 9 7 2 3 5 8 0

No. 73 & 74. We are now ready to make small figures. Make them in numerical order, then according to similarity of strokes, and in various combinations.

75



No. 75. This plate is taken from Zaner-Bloser Manual 96 and represents a convenient arrangement of figures to accompany interesting counting by the teacher. In section one, count one for the figure and one for the dash. Thus: 1-2-3-4, or one-dash—one-dash. In the second group, a good count would be 1 for the figure one and 2-3-4 for the figure four. Thus we go on in uniform count, 1-2-3-4, 1-2-3-4, etc. The 1 and 6 combination goes 1 for the figure one and 2-3 for the six. The same count works for the combination, 1 & 9, 1 & 7, 1 & 8, and 1 & 2. The 1 & 3 and 1 & 5 combinations work good to the 1-2-3-4 count.

A good teacher will not confuse the child by too complex a system of counting. You will have to use your own judgment as to how far to carry counting. When properly used counting is an aid to the teaching of handwriting, but when carried to excess, becomes a drudgery to the teacher and confusing to the student.

76

2 4 6 8 0 2 4 6 8 0 2 4 6 8 0 2 4 6 8 0 2 4 6 8 0 2 4 6 8 0
1 3 5 7 9 1 3 5 7 9 1 3 5 7 9 1 3 5 7 9 1 3 5 7 9 1 3 5 7 9

No. 76. Everyone is supposed to be able to make figures in straight columns. Crooked columns are most difficult to add. We, therefore, give the above suggestions to aid in making straight columns. Turn the paper around with the bottom side to the left and make figures between the lines.

77

1 2 3 4 5 6 7 8 9 0

1462357890 1462357890 1462357890 1462357890

1414141414141414141414141414141414

1616161616161616161616161616161616

1212121212121212121212121212121212

1313131313131313131313131313131313

1515151515151515151515151515151515

1717171717171717171717171717171717

1919191919191919191919191919191919

1010101010101010101010101010101010

1818181818181818181818181818181818

No. 77. See what a nice page of figures you can make by following the above combinations. Check to see if each figures is unmistakably legible.

78 Divide the following, timing yourself:

114 ÷ 14	105 ÷ 35	424 ÷ 53	567 ÷ 81
136 ÷ 17	252 ÷ 63	497 ÷ 71	609 ÷ 87
216 ÷ 24	125 ÷ 27	456 ÷ 57	432 ÷ 72
310 ÷ 31	231 ÷ 33	219 ÷ 73	720 ÷ 90
175 ÷ 35	637 ÷ 91	641 ÷ 79	372 ÷ 93
328 ÷ 41	405 ÷ 81	469 ÷ 67	490 ÷ 98

No. 78. Here are some interesting division problems which should be quickly solved. Time yourself and see how quickly you can make the complete copy. Is every figure on the page legible?

79 Subtract:

10 lb. 5 oz.	12 ft. 4 in.	3 gal. 2 qt.
7 lb. 9 oz.	8 ft. 6 in.	1 gal. 3 qt.
6 bu. 1 pk.	2 qt. 1 pt.	10 yd. 2 ft.
1 bu. 2 pk	1 qt. ½ pt.	5 yd. 2½ ft

No. 79. Problems are interesting to work. If you have forgotten some of the tables, look them up.

80 in., mi., mo., ft., yd., rd., pt., qt., gr., gal., bu., pk., lb., bbl., gi., oz., hhd., da., wk., doz., hr., yr., sq. in., sq. ft., sq. yd., sq. rd., sq. mi., cu. ft., cu. yd., cts. ct., div., dol., dis., × + ÷ = − ¢ $ % @ ‰

No. 80. Along with the figures you should teach the above signs and abbreviations. It is presumed that each pupil understands the meaning of each one.

81 Distinct turns and angles as in u and n; retraces and loops as in t and l; finishes as in v, w, and b; endings as in o and a; and shoulder of r and bottom of s are safeguards to and essentials of legibility.

No. 81. Nothing is more important to legibility than these things mentioned. Check back over all of your copies and see if you have your copies correct on all of these points.

Practical Handwriting

By the late C. P. ZANER

Write each word without raising pen. Make a specialty today of spacing between letters. See that the arm moves from the elbow.

Sometimes think spacing.

In form as well as in sentiment, this is a good sentence for practice. Keep the loops on the same slant and as nearly the same size as possible. Be sure to close the oval of **a** and **g**, and dot the **i's** carefully. Put but three words on a line and have them nearly fill it by making the spacing fairly wide between the letters. Do not forget about the healthful position of the body and the way in which you should hold the pen. Then, too, watch the angle of the paper. Make sure to have the same width spacing between letters, but letters should not be wide themselves.

Pause at finish of S tracer. Join l and s without hesitation. Sit well. Keep arm located well on desk.

The **G** is frequently considered a difficult letter, but it depends largely upon how we begin it. Let us therefore begin right in order that we may not only end right but that we may practice in such a way as to make the end easy and desirable. The first form given is an **S** tracer, which starts and ends like a **G**. Pause at the finish and then make the letter quickly.

See how gracefully, how well, and how freely you can make the **e** and **s**. Make them a full space in height Count: 1, 2, 3, 4, etc., making them at the rate of about one letter a second. Be sure to close the **S** at the base by ending on the up stroke. Use a springing, rocking-like arm movement, and do not make the down strokes any heavier than the up strokes.

Make last down stroke parallel to first stroke. Curve up strokes. Keep crossing low.

The **G** begins and ends the same as the **S**. Keep the crossing low, the second part high, and the last downward stroke parallel to the first. The tendency is to cross too high and thereby make the top too little and the bottom too large. Notice also that the second part is kept rather close to the first, and that the top of the second part points upward to the right on the main slant.

Use a graceful, rocking-like and forceful movement. Start toward the right, rather than upward, and finish toward the left. It is only by critical comparison of your own forms with the copy that you become conscious of your errors, and improvement comes mainly through correction of those things of which we become conscious. Join **G's** gracefully.

See that little finger slips from letter to letter. Keep moving in wards. Keep spacing wide between letters. Watch turns and angles.

Gaining a little day by day.

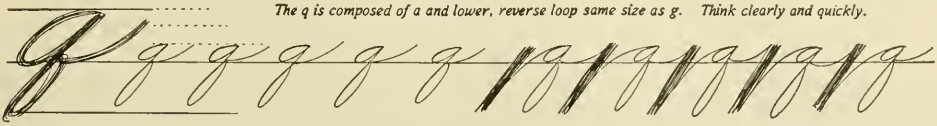
Improvement comes by littles. Much cannot be expected in a day, but something should be accomplished each lesson. That is what a lesson is for—for improvement; therefore be sure to make the most out of it by increasing your skill and capacity. Gain in freedom as well as in form. Watch your position and see that the arm moves from the elbow. The sleeve should be fairly loose, so that the arm moves within it. A tight sleeve hinders freedom in movement. Watch spacing between letters, size and slant of loops, and quality of line. All go to make writing excellent.

Make tall exercises with quick, elastic arm movement, closing each carefully at the top. Use pure push-and-pull motion.

Practice the straight-line and narrow oval exercises with the push-and-pull movement at the rate of 200 down strokes a minute. Do not raise pen in going from one to the other.

This tall small o exercise should be kept comparatively narrow with the connecting stroke horizontal and straight. Make it with a quick, elastic in-and-out arm movement curving both sides equally. Make it one full space high, and endeavor to make each exercise without raising the pen. Count 1 for each **o** at the rate of 80 a minute. Keep the spacing between the **o's** as nearly the same as in them as possible. Keep the fingers free from acting and make the down strokes just as lightly as the up strokes.

The q is composed of a and lower, reverse loop same size as g. Think clearly and quickly.



The **q** is composed of **a,** and a lower reversed loop, the same in size as the **g.** Curve the up stroke more than the down stroke, close the loop at the base line, and finish precisely the same as **a.** Make the loop on the same slant as **g,** although the tendency will be to make it less slanting. In fact if you would have your page look well, all loops on it should be the same in size and in slant. Count; 1, 2, 3, 4, finish; 1, 2, 3, 4, finish, etc. Use a quick, elastic, in-and-out arm movement in the straight-line retrace exercise and the **q.** Think how to make the joinings.

Control movement after having created it. Write each word without raising pen. Keep down strokes straight. Loop should be same size.

Be watchful of your position. See that the body is erect and not twisted, and that the arm is well out from the body. Then, too, how about your hand, pen, and paper? Are they in the most efficient position? Position, correct position, is essential alike to health and good writing. Keep paper at right angle, and thumb back of first finger.

The sentence is quite suggestive in thought and action. See how nearly you can accomplish the result desired, and quickly, too. Notice particularly the size and slant of the loops, and the spacing between the words. Keep the arm free and the movement under control. See that the arm rests on the muscle in front of the elbow.

Finish each exercise with dot. Curve up and down strokes equally. Count: right, left, right, left, right, left, stem.

Make this compound-curve or **s** exercise a full space in height and at the rate of 80 down strokes to the minute. Endeavor to keep the upper and lower loops the same in size and to curve the up and down strokes about equally. Also see to it that the upper and lower loops are the same in slant. This you can determine by drawing a straight line through the center of upper and lower loops. Use a perfectly free and graceful action of the forearm.

In the stem, count; 1, 2, for each form at the rate of one a second. Begin with a slight curve at the top and end with a dot about half a space above the base line. Watch carefully the slant and the direction of the beginning and ending of the form. For the stem with a tracer top, count: right, left, right, left, right, left, right, stem, finish.

Think good writing, practice good writing—good writing will become habitual. Critically examine your work to discover the faults.

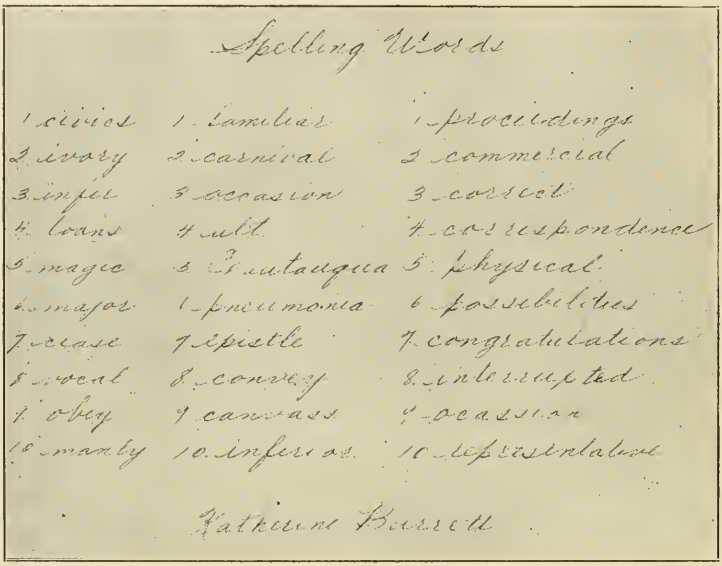
Mind, not muscle, must be in command, therefore direct the hand wisely. Be sure you know what you wish the hand to do, and then insist by persistent effort that it produces the desired letter, exercise, word, or sentence. Perseverance is the main talent, after the mind has clearly perceived. The hand and pen are the tools; the mind must direct the work or improvement will not result.

Study the spacing between letters and between words. Then notice whether the short letters agree with the long ones in slant. Next, endeavor to make all loops equally full and long. And all the while keep the arm moving along freely, neither sluggishly nor spasmodically. The fingers may act a little in the loops and in **t,** but the arm is the basis for action and endurance.

LET "HOW WELL AND HOW EASILY" BE YOUR MOTTO

STUDENTS' DEPARTMENT

If you desire to see some work from your students on this page, send specimens to the Educator, Columbus, Ohio. Mark the specimens for the Students' Department. It is impossible to publish all of the specimens received, but we are always glad to publish as much good work as possible and to encourage as many penmanship classes as possible.

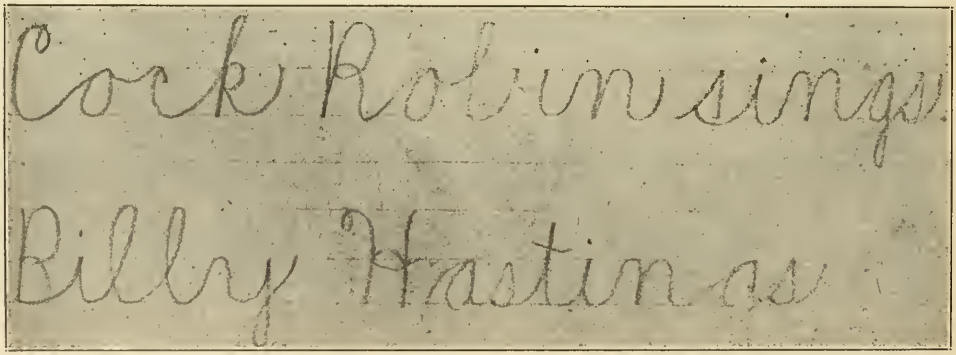


Spelling Words

1 civics	1 families	1 proceedings
2 ivory	2 carnival	2 commercial
3 infer	3 occasion	3 correct
4 loans	4 will	4 correspondence
5 magic	5 Chautauqua	5 physical
6 major	6 pneumonia	6 possibilities
7 crease	7 epistle	7 congratulations
8 vocal	8 convey	8 interrupted
9 obey	9 canvass	9 occasion
10 manly	10 inferior	10 representative

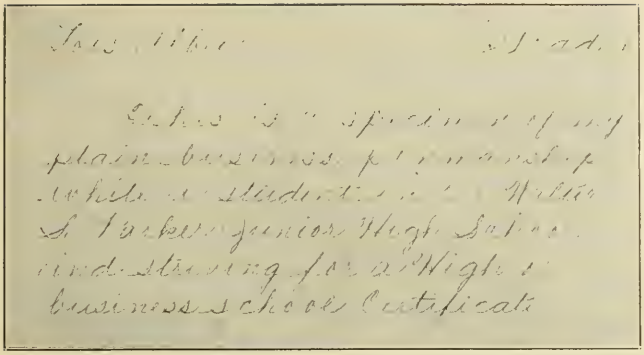
Katherine Barrett

A spelling lesson by Katherine Barrett, a student of Mrs. Amy L. A. Matz, Seiberling School, Akron, Ohio.

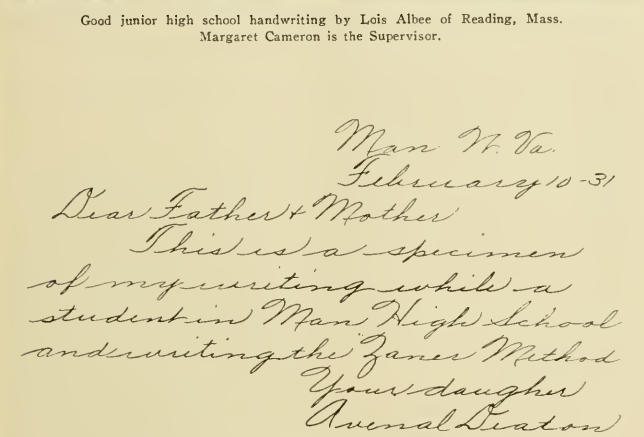


This beautiful free flowing large pencil writing is from a second grade pupil of Lillian O. Tayor, Supervisor, Washington Court House, Ohio. The original writing was almost eight inches long. Have your pupils write a large, free style in the first and second grades and see how quickly and easily they learn to use handwriting.

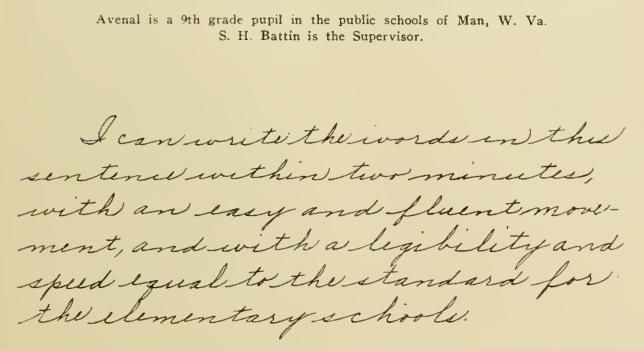
Small adult writing for first and second grade pupils is not only passe but is positively vicious.



Good junior high school handwriting by Lois Albee of Reading, Mass.
Margaret Cameron is the Supervisor.



Avenal is a 9th grade pupil in the public schools of Man, W. Va.
S. H. Battin is the Supervisor.



Written by Miss Jane Oseka at the Jefferson School, Elyria, Ohio.
Mrs. Ima Strait, teacher, and Miss Mabel Vogan, supervisor.

CONGRATULATIONS MISS STALLWORTH

We are reprinting a Star Letter below written by Edith Lord to the editor of the magazine section of the Atlanta Journal. Edith is a student in the schools of New Holland, Georgia, where Miss Blannie Stallworth is handwriting supervisor. Notice in the last paragraph the splendid compliment which the editor pays to Miss Stallworth.

STAR LETTER

Dear Mother Rose and Juniors:

I am just an old Junior writing again, as I have not written in a good while.

Mother Rose, I am very lonesome since my girl friend went away, and I wish the Juniors would write to me.

I am 12 years old. My birthday is June 4th, and I am in the seventh grade.

While I am on the subject of school, I want to describe our school.

Our school is three stories high, which contains schoolrooms, library, cooking and sewing room, workshop for the boys and a storage room where we keep the costumes so in the summer we may have a May festival.

The boys and girls go to gym all the school days except Friday.

Mother Rose, a wonderful thing has happened. I have improved on my penmanship and won a certificate while taking writing from Miss B. Stallworth, our sweet writing teacher. We have other sweet teachers.

Hoping every Junior will write and let the letters fly to

EDITH LORD.

(Improved? Well, I should say so! Your writing is absolutely perfect now, my Junior—the prettiest hand that has ever come into our office, I think. Miss Stallworth must be a wonderful instructor, so I am letting her name go in, though I usually bar teachers' names.)

Mr. Howell E. Jones of Mansfield, O., has accepted a position as commercial teacher in the Chagrin Falls, O., High School.

Miss Zelda E. Newman is a new commercial teacher in the Ellwood City, Pa., High School.

Miss Grace Tanner of North Weymouth, Mass., is a new commercial teacher in the Rockland, Mass., High School.

Mr. Lewis B. Clark, for several years with the State Normal School at Plattsburg, N. J., is a new teacher in the Department of Commerce of the State Teachers College, Bloomsburg, Pa.

Miss Nova I. Uehling of Fremont, Neb., has recently been elected to teach commercial subjects in the High School at Newport News, Va.

PUBLIC SCHOOL HANDWRITING

By Dr. Frank N. Freeman

(Continued from page 5)

make him an Indian. Only as the child becomes more mature, and gradually recognizes the limitations of his early play activities, does he become interested in making them more realistic and accurate. This period comes at about the age of eight or nine years. We find the child at this stage dissatisfied with mere imagining, and willing to exert some effort to acquire skill.

An interesting experiment has been made in the Elementary School of the University of Chicago during the last three or four years. In this experiment the principle just discussed has been applied, in a rather extreme form, to the learning of handwriting. The director of the kindergarten noticed that the children did a good deal of scribbling and that they apparently thought that it meant something. Instead of shutting off the attempts of the children to express themselves through scribbling, she allowed them to continue in order to see what would come of it. It appeared that after a time the children realized that others could not read their scribbling, and they spontaneously asked to be shown how particular words were written. The scribbling thus gradually became legible, as one word after another was written rather than scribbled.

The outcome of the experiment, as reported by the teachers, was that children in the later grades acquired a much more fluent written expression than when they learned to write by the ordinary method. This may be a rather extreme form of application of the principle, and the method may be considered to be in the experimental stage, but it illustrates the point which has been made. The way the early instruction in writing may be organized so as to carry out this principle will be described in the fourth article.

Incidental Teaching Versus Drill

The conclusions reached seem to imply that the incidental method is better than the method of drill. A close reading of the statements which have been made, however, will show that they do not imply that drill should not be used, but only that it should be used in the proper place. A child needs to develop technique, but this should follow rather than precede the expression of meaning. The next problem to consider is whether the child will acquire the necessary skill without systematic training.

In the early part of the present century a good many experiments were made in the teaching of the fundamental subjects without drill. It was thought that the child would acquire a sufficient mastery of reading, writing, spelling, and arithmetic by using these subjects in their natural settings. Accordingly, no periods were set aside for special training, and only such training was given as the child happened to get incidentally in connection with the use of these activities. Then came standardized tests and the careful measurement of the results of instruction. The application of these standardized tests showed pretty clearly that the incidental method would not produce as high a degree of skill as would organized drill. There has been in recent years, then, a general return to the practice of using systematic drill in teaching these subjects. Experiment has shown that such drill produces rapid improvement.

The Verdict on Certain Conflicting Opinions

In the case of handwriting, standardized tests have shown clearly that there is enormous variation in the quality and speed of writing in different schools and in different school systems. In general, those schools which employ the incidental method, and give no regular practice in writing, gain inferior results in the subject. This poor quality of writing can hardly be attributed to anything else than the lack of a suitable method of instruction. That this is the cause was shown by an experiment made by Miss Mary L. Dougherty, reported in a monograph on handwriting.* In this experiment a course of regular instruction of a group of very poor writers from grades two to five, throughout a period of ten weeks, brought about a very marked gain in all features of the writing. In another experiment, conducted in three public schools for a period of eight months, the gain made by one of the schools in which a particular systematic method was used was much greater than that of the other two schools and much greater than the standard gain for that same period of time.

The Place of Drill

We have ample evidence, then, that systematic training is superior to incidental training. Systematic training should be given to the child when he is ready for it. This is after he has come to recognize that his writing is not so good as that of more experienced writers. Then he has arrived at the stage of mental development in which his interest turns toward the development of greater skill. If drill is used at the proper time, the child will be ready for it. In fact, he may even ask for help in improving the quality of his writing. When he arrives at this point, it will be easy to get him to put forth the necessary effort and to exercise the necessary attempt to make the drill profitable. The place of drill, then, in other words, is to serve as a means of improving an activity which has meaning to the child, which he therefore wishes to perform well, and which he recognizes he is not performing as well as he should.

We may ask why drill is necessary and why the child does not improve so rapidly by the incidental method. One fundamental reason is that it is necessary to concentrate practice on one point at a time. Instructors in games of skill require their pupils to do one thing over and over again until they have learned to overcome their faults and to master their particular problem. If one does a particular thing only as it comes up incidentally in the ordinary course of playing the game, the repetitions are not frequent enough to enable one to profit by them. The trials should come in close succession.

There must, then, be the proper relationship between meaning and drill. An emphasis upon meaning alone, as in the incidental method, has been shown to be not the most effective, while the emphasis on drill alone gives a formalized procedure which deadens the child's interest and therefore hinders improvement. These two types of instruction are united in the method which emphasizes correlation. The correlation of handwriting with the other subjects of instruction shows the child that the improvement of his handwriting is often of importance in his other activities. It therefore gives an impetus to his practice and drill. On the other hand, correlation means that instruction in handwriting is distinct from instruction in the other subjects and is carried on at a definite time.

There are two important kinds of correlation. The purpose in both of them is to make a close connection between handwriting and the other subjects of instruction. In the first type of correlation the connection is brought about by basing the instruction in the handwriting period upon the real writing problems which the child meets in his other subjects. For example, in his arithmetic the child has to write numbers legibly and arrange them in a convenient form to carry on the operation. It is not convenient for the teacher to spend a great deal of time in the arithmetic period teaching the child how to write numbers or how to arrange them in good form. This can properly be done in the writing period. The important requirement is that the child should realize the difficulty which he meets in his number work, so that when he practices upon these matters in his handwriting, he will see the usefulness of the procedure. Another illustration is the arrangement of the material on the page in written composition. This is a problem of which the child may become aware in his English composition and may attack directly in the practice of the handwriting period.

The second type of correlation makes connecton between handwriting instruction and the rest of the child's writing by attacking the other side of the problem. A difficulty frequently met is that the improvement which the child makes in his writing period does not carry over to his writing in the other subjects. This failure to carry over is partly due to the fact that the child does not see any connection, and it will be partly overcome by introducing materials from the other subjects into the handwriting period. In addition to this, however, it is well to supervise the child's writing in the other subjects. The purpose of this

supervision is to keep the child's effort and attention at a sufficient pitch so that he will not lose what he gains from his special drill. When he is in the handwriting period, his attention should be centered chiefly upon the writing itself and only secondarily upon the meaning of what he is writing. When he is out of the handwriting period, his attention is primarily upon the meaning and secondarily upon the writing itself. There should be no attempt to change this emphasis. The attempt should be to lay enough stress upon writing in all of the child's work to prevent him from losing sight of it altogether. He needs only to exercise sufficient care to prevent him from losing what he has gained in the handwriting period. These two types of correlation taken together will combine the advantages which are sought in the incidental method and the advantages which are aimed at in the drill method.

Habit Formation as Applied to Learning to Write

What has already been said implies that a different method should be emphasized in the earlier grades from that which is used in the later ones. If this is true, it means that it is necessary to adjust the course of study in the different grades to the abilities and requirements of the children in these grades.

The question now is, how radical should be the differences between the methods employed at the beginning and at each of the later stages? For example, should the child write with the same position at all stages, should he use the same size of writing and the same style of movement, should he use the same writing instrument, should he write the same form of letters? All of these questions would be answered in the affirmative by some teachers of the subject. Others would say that it is desirable to make changes in all of these respects.

As stated in the first article, the argument that the child should use the same style of writing from the beginning is based upon a certain interpretation of the doctrine of habit. This interpretation is that effective habit formation requires that the act be performed exactly the same way throughout all the stages of learning. This is not the usual interpretation put upon habit by psychologists, and therefore this interpretation does not have the authority which generally is attached to the notion of habit. We may go beyond this, however, and show that the usual law of learning is that a person should perform the act differently in the early stages from the manner of performance in the later stages.

Walking furnishes an example of the change in mode of performance in learning. The child may be said to begin to learn to walk when he first learns to hold his body upright. He first learns to lift his head and balance it and then to sit up and then to stand. Sometimes, before learning to stand, he learns to creep or to move about in various other ways. While prolonged creeping may sometimes cause the child to defer learning to walk because he satisfies his desire to move about by this method, there is no evidence that the movements of creeping constitute any obstacle to learning the movements of walking. The child easily makes the transition from one mode of locomotion to the other.

In all forms of natural learning the movements in the earlier stages develop gradually into those in the later stages. In the earlier stages the child may learn a simpler form of movement first and a more complicated one later, or he may use a movement which is similar to one he has previously learned and then gradually modify it to suit the requirements of the new activity. The evolution of a complex habit such as that of handwriting is not probably to be thought of as the fixation of a simple definite movement. It is not like learning to press a single typewriter key in order to write a given letter. It would be reasonable to expect that in learning such a simple act, the proper procedure is to be sure that the act is always performed in the same way and that it is always performed correctly. The principle of habit formation would apply clearly in such cases. In learning a complicated act like handwriting, however, the child has gradually to evolve the act itself out of the stock of movements which he already possesses. It is not a question of performing the act correctly from the beginning and always doing it the same way; it is a question of developing the act in the easiest and simplest way out of the material which already exists.

There is nothing in the law of habit formation that requires us to hold the child to a given uniform mode of procedure throughout the period of learning. In fact, those types of habit which are analogous to handwriting suggest that we should expect changes in the method of performance. Our task is to discover what methods are best suited to the child at different ages and what plan leads most easily from one stage to the next.

In this article a number of the fundamental differences of opinion have been discussed. The conclusion reached is that the method in the succeeding grades should be adapted to the characteristics of the children in these grades. The third article, which is a continuation of the discussion of conflicting opinions, will show how writing ought to be graded. In the fourth article a course for the primary grades which conforms to these answers will be outlined.

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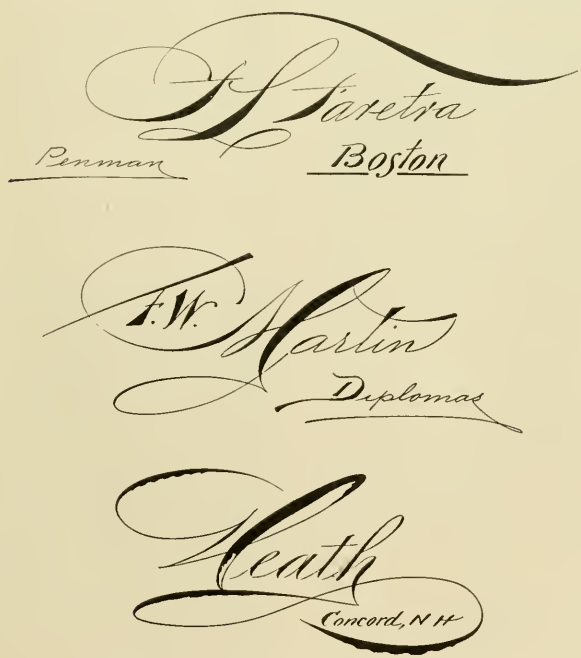
* Frank N. Freeman, with the assistance of H. W. Nutt, Mary Dougherty, C. F. Dunn, and P. V. West, **The Handwriting Movement** (Chicago: The University of Chicago Press, 1918), pp. 126-158.



Signatures by F. S. Heath, Concord, N. H., who has delighted the profession with fine work for many years.

WHAT'S IN A NAME?

By DANIEL W. HOFF, Meadville, Pa.

Article Four

Patronymics-Metronymics-Patronyms.

One of the largest groups of surnames has been developed from the Christian or given names of parents, which means that the parent's given name was taken as the surname of his children, and in time became hereditary. Those developed from the father's name were called patronymics, from "pater" (a father), and "onoma" (a name). Those from the mother's name were called metronymecs. This is done by adding to the parent's given name the suffix "son" (if English), "Sen" (if Scandinavian), "shon" (if German), "vitch" (if Russian), etc., or the prefix "Fitz" (if Norman French), "Mac" (if Scotch), "Mc" (if Irish), "Ap" or "Ab" (if Welsh), "Bar" (if Syriac), and "Bar" or "Ben" (if Hebrew), etc. For example: Johnson is simply a contraction of John's son, while the sons of Jack, Peter, David, William, Henry, Nellie, Anna, Alice, or Ellen, were known to neighbors as Jackson, Peterson, Davidson, Williamson, Henderson, Nelson, Anson, Alison, and Elson. Such names as Johns, Peters, Davids, and Williams, are further contractions of Johnson, Peterson, Davidson, and Williamson. Jensen is Scandinavian for Johnson, Matthewson was son of Matthews, Harvison, of Harvey, and Ibson, of "Ib" (for Isabel).

Many patronymics are from nicknames. Bartholomew was generally known either as "Bat, Batt, Batty" or "Bartle." From these nicknames alone thirty-eight surnames have come down to us, including Bates, Beatty, and Bartlett. From Thomas and his nicknames we get thirty-eight, and from William, forty. But the name of John has probably furnished us more surnames than any other. This is said to be the most popular Christian name in history, running as it does through twenty different languages. With the French it is "Jean," the Germans "Hans," the Italians "Gain," the Mexicans "Jontle," the Hungarians "Gayon," the Hollanders "Jan," the Russians "Ivan," the Polanders "Jank," and the Spaniards, "Joam." In the feminine form it appeared as Johnna, Jane, or Jean, while Janet, Jenny, and Jeanette meant little Jane, or grandchild of Jane.

Norman patronymics frequently blend the prefix "Fitz' (for son of), and the parent's Christian name into a single word, as in Fitzmaurice for Fitz Maurice (son of Maurice), Fitzgerald, son of Gerald, Fitzhenry, son of Henry, Fitzpatrick, son of Patrick, and Fitzhenry, son of Henry. The same thing sometimes happens in the Welsh patronymics, as in Progers for Ap Rogers, (son of Roger), Bowen for Ap Bowen, Pugh for Ap Hugh, Price for Ap Rice, Prichard for Ap Richard, Powell for Ap Howell, Probert for Ap Robert, Probin for Ap Robin, and Perry for Ap Harry.

Hebrew Patronymics use either the prefix "Bar" or "Ben" (meaning son). Examples: Bar Jona, son of Jonah, Ben Oliver, son of Oliver, Bartholomew, son of Tolmai, and Bartimeus, son of Timeus. The Syrians also use the prefix "Bar" in forming patronymics.

The **Spanish** and **Portuguese** use "az" or "ez" as suffixes, as in Alvarez, son of Alva, Perez, son of Peter, Fernandez, son of Ferdinand, and Gonez, son of Joam (John).

Scotch and **Irish patronymics** have given us an abundance of surnames, of which the following are but as "a drop in a bucket": Mac Arthur, son of Arthur, McCormack, son of King Cormack (of Ireland), MacDuff, son of Duff (chief with the black armor), McGregor, son of Gregory (a watchman), McKendrick, son of Henry, Mc Neil, son of Nelson (a champion), McPatrick, son of Patrick (a nobleman), McDonald, son of Donald (the proud chief), McBride, son of Bridget, and MacDougal, son of Dougal (the black stranger).

YOUR NAME

If you want to know what is in a name read all of Mr. Hoff's articles. Possibly you will find a suggestion as to the origination of your own name.

Metronymics are surnames developed from the mother or foster mother. This happened when the mother was the dominant person in the home, or a widow, or where some kind soul adopted an orphan. If Mrs. Nellie Jones was best know as "Nel," to her neighbors, her son Peter was know as Peter, Nel's son, later contracted to Nelson. In early times Constance was a very popular name. But the early spelling was "Custance," from which we get such family names as Custerson, Cussens, Cussans, and the shortened forms Cust and Cuss. From Margaret, Greek, (a pearl), we have "Margot, Madge," and "Meg," from which nicknames a dozen or more family names have sprung. More than twenty surnames have been developed from Mabel, through her nicknames "Mab" and "Map," and their diminutive forms. From "Mab" we get Mabson, a contraction of Mab's son, also further contracted to Mabon. From "Map" we have Mappson, Mapps, and Maplet (little Mable). The endings "ett, itt," and "ott," in Mabbett, Mabbitt, and Mabbott all mean little Mable, or Mable's grandchild, just as Taggett and Taggott mean little Tagg (Agnes).

Diminutives and pet nicknames have clung to many, and have eventually survived as surnames. Many names ending in et, ett, ette, ing, ling, kin, kins, ot, otte, otti, or otto, are simply diminutive terms of other names, and mean either a little child or grandchild. Hence Emma gives Emmett, Brown gives Browning, William gives Wilkins, Elias gives Elliott, and White gives Whiting. Darling means little dear, or grandchild of Deer. Still other names meaning little kinsmen, are recognized by such endings as ell, elle, ock, cock, or y, such as Hancock, little Hans (German for John), while Perkins, Parrott, Perry, and Parnell are but different pet names for little Peter. Dilly is little David. Lamkin, Lampkin, and Lambking, all mean little Lambert.

Patronyms are akin to patronymics. These are surnames derived from countries. The word comes from "Patria" (father land). The man from Italy was called Ausonius (an Italian), Brett was a native of Brittany, Burgoyne, and Burgin of Burgundy, and Morriss or Maurice was a descendant of a Moore. Others of this group are Ingles, from England, Wallace from Wales, and Franklin, from France, mentioned in article two as place names, as they are classed by most authors.

The following names are from a list of subscribers to the Business Educator: Watkins, Lampkins, Manning, Loring, King, Larkin, Charlotte, Abbott, Pinchot, Burdett, Harriette, Barnett, and Burket. I have traced their origin and meaning. If interested to learn about any of these simply send postage for reply. No other charge.

*The "ing" terminal is also local, meaning a low meadow.

Miss Florence Healey of Lawrence, Kas., is a new commercial teacher in the Wilburton, Kas., High School.

Miss Bess Ready of Sentinel, Okla., is the new head of the Commercial Department of the Lawton, Okla., High School.

PENMEN

Write for free descriptive circulars describing my new line of Scrapbooks, B. E. Binders, Kodak Books, and the new "B. E. Binder Scrapbook". One dozen cards, 10c. A specimen of lettering in color, 25c.

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Lafayette, Ind.

Diplomas & Cards
D. R. Shuman
Teachers College,
West Chester, Pa.

Formality vs. Informality in Handwriting

Bertha E. Roberts, Assistant Superintendent of Schools, San Francisco.
By Courtesy of the Sierra Educational News

The tedious lock-step procedure of forcing all children into a certain channel of handwriting continues in some isolated sections of our educational world. But generally there is a marked change from the penal system encountered by the writer in a classroom recently!

"Get ready" said the teacher to her class. "Sit erect! Feet flat on the floor! Arms on the desk! Knuckles up! Ready! Push, pull, push, pull! Oval—one, two, three, four! Stop." All pens rolled to the desks, while stifled breath, no longer controlled, exploded from forty small throats.

This procedure continued for ten long minutes, then pupils were released to write a "manufactured" sentence. So ended the writing lesson. Fifteen minutes is the State's demand for daily instruction in writing, and the teacher had done her conscientious duty.

Teach Writing for Today

The State is still demanding its pound of fifteen minutes daily even though it is generally conceded that this is the "typewriting age!" The teacher is still teaching, but, oh, in a much more meaningful way!

There is need for a caption under the newly mounted picture or for a short note to the little classmate who is ill. Perhaps the history lesson is to be dramatized and an informal invitation is to be delivered to the principal or to the class in the next room.

A real consciousness of need and use, plus individual interest and restless urge to produce something acceptable, are all that are necessary to start a worthwhile lesson. If the product is not acceptable, the individual is lead to see the cause of his unsatisfactory writing, shown how to overcome one deficiency at a time, and then guided to measure his own growth.

This **seeing himself grow** has a high purpose and furnishes the best means of motivation. Uniform class instruction is something seldom encountered. Pupils are grouped according to instructional needs, while individual differences and needs more often require and receive individual help.

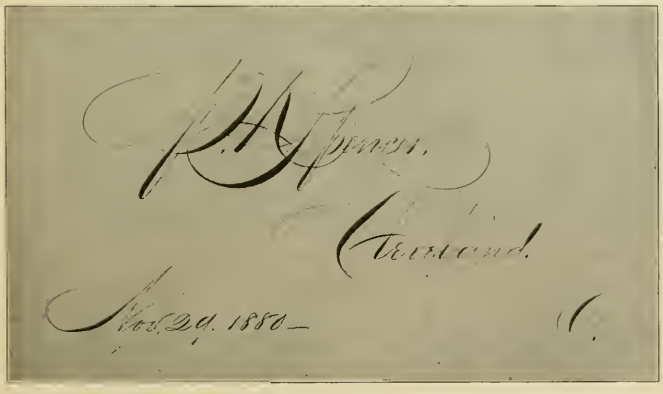
Children of today know how to make a handwriting scale and know how to use. a standardized one. They know how to make charts and graphs which register and measure individual growth. They know, too, how to overcome their own poor slant and alignment, or poor letter formation.

They realize that speed and legibility must go hand in hand, and that if they make the effort to write well they are assured that someone will wish to read what they have written, principally because it is legible.

The teacher, realizing that "School is Life" and that life is idealistic and practical, dynamic and progressive, strives to develop within each child a social urge to use in all writing situations the skill attained in the drill period, with the hope that he may meet life and its needs in a most efficient way.

Motivation is an effective stimulus and a poignant factor in all learning and is particularly important in writing. Our present-day activity-program provides innumerable opportunities and situations which stimulate good handwriting. Letters are written for seeds to plant in the window-box. Often groups send for pictures listed in a catalog or write to the superintendent for permission to visit the park zoo.

Keeping a correspondence book; writing a line-a-day in a dairy while traveling in foreign lands, or making real friends by answering letters sent out by the junior red cross agency, all afford natural situations for written expression.



Written in 1880 by Platt R. Spencer and loaned to The Educator by D. W. Hoff, Meadville, Pa. This envelope will tax the skill of our modern penmen.

W. C. FAUST

Professor Wilbert C. Faust, who died May 15, 1931 in Massillon City Hospital, was born on a farm in Cardington, O., July 11, 1868. He attended country school until the seventh grade, at which time he entered the Cardington Public Schools. He was graduated from the High School in the class of 1891. Immediately following his graduation, he began to teach in this community and continued in this work for four years. At that time, Mr. Faust then went to the Zanerian School of Penmanship and Art and upon the completion of his course went to Fredericktown, O., where he became principal of the High School. After three years spent in this capacity, he accepted an offer to join the Mt. Vernon schools as Supervisor of Penmanship and Drawing and teacher of German. Remaining in Mt. Vernon five years, his next step was to one of like capacity in the Canton, O., Public Schools, a position he held until the time of his death.

For twenty-five years during the summer vacations he was employed by the Ohio Lyceum Bureau for chalk-talk-recital entertainment work. He will also be remembered as the head of the departments of Penmanship and Art, Summer School, at the University of Wooster.

Besides his professional activities, Mr. Faust was interested in the out-of-doors, the amateur stage and painting from life. The past three summers he had spent in Colorado. During his last trip in the mountains he painted a series of oils from life depicting the grandeur of the Rockies he appreciated so much.

He is survived by his wife, Mrs. Hattie M. Faust; a daughter, Mrs. B. M. Grove, of Canton; two sons, Ralph Packard of Denver, and Paul Zaner of Canton. Two grandchildren also survive.

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Simplified Show Card Pen Lettering and Designing

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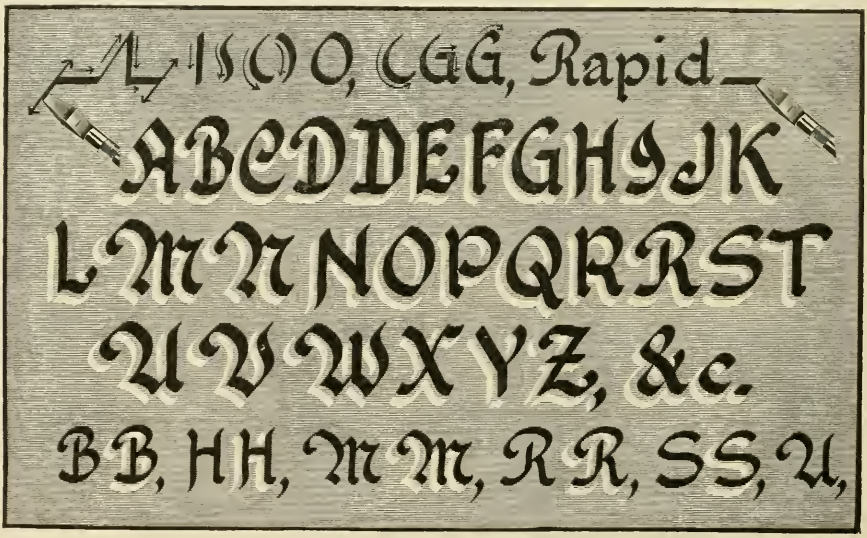
PRACTICAL AND COMPREHENSIVE VOCATIONAL INSTRUCTION

By W. A. THOMPSON,

Principal of the Thompson School of Lettering, Pontiac, Michigan

Lesson 3

The Marking Pen may be used to good advantage in making neat and attractive show cards at a very inexpensive outlay. The Marking Pen is a strong and positive device for producing rapid and clean-cut lettering which will enable one to acquire a substantial and easy method for making attractive show cards for all purposes. Note carefully the position of the pen in forming the different strokes as given in accompanying illustration (Fig. 1). The small arrows indicate the direction and movement of each stroke. The one position or angle of pen point from base line holds good in all styles of Marking Pen lettering. Practice the accompanying alphabet, upper and lower case (Figs. 1 and 2) with a number one Marking Pen, which will make a solid line or stroke full strength of color used, one-eighth of an inch wide. In lettering always use a downward stroke with pressure enough to make the ink flow nicely.



Shaded Marking Pen Alphabet, Fig. 1

In shading letters of this style, always shade to the left as shown in above illustration. Practice on one size until you have it thoroughly mastered. Capital letters about seven-eighths of an inch high, lower case or small letters about one-half inch high. The tall lower case letters h, l, k (Fig. 2) should be about the same heighth as the capital letters (Fig. 1). In making a lower case b, first make "l" stroke and then finish with second stroke of letter o. Note exercises in first two lines, lower case alphabet plate (Fig. 2). For leter "s" begin with stroke at bottom and build up and always work or form the letters from left to right.

Marking Pen Alphabet, lower case, Fig. 2

For an easy way to make well balanced outlines of various designs for show cards and price tickets, first take a sheet of paper the same size as the card you wish to use, fold this sheet twice, making it one-quarter size, as indicated in lower right corner of illustration below (Fig. 3), then cut the same with shears along the quarter portion of the design desired, which will produce a full sized pattern when the paper is unfolded. Note the different designs—some are made by simply folding the paper once. An endless variety of neat and accurate patterns for show cards and border designs may easily be made by following this method. All designs made from paper folded in this way may be preserved for future use by cutting out the pattern in card-board, paper box covers, etc., suitable for all sizes of cards and tickets which will be ready for use at any moment. Scores of designs, similar to card "Stop that cough" (Fig. 3), can easily and quickly be made with the above method.

Price Tickets, Show Cards, Designs, Fig. 3

White cards lettered with black ink and shaded to the left with light pea-green ink with ruled lines in red ink will present a very neat appearance. Lettering with a No. 1 Marking Pen should be shaded with a No. 0 Marking Pen. Larger size pens may be used on the same ratio.

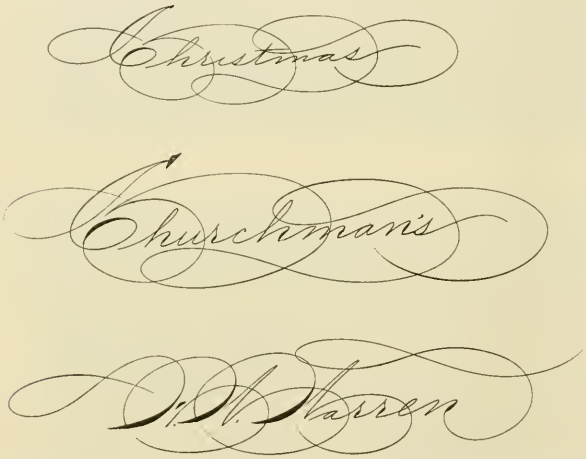
In using colored card-board, such as Blue, Light Green, Red, etc., with lettering in black and shaded with white ink, a distinct and pleasing contrast will result.

Spacing should be determined by the form of the letters. Between full letters the space should be wider than between those that are open. There is no definite rule for spacing, however, for letters that are full at the bottom, let the spacing at the bottom govern.

VIRGINIA EDUCATION ASSOCIATION

Commercial Teachers Section of the Virginia Education Association will meet November 27 at Richmond, Va., in the John Marshall High School with E. F. Burmahln, presiding. The following are topics to be discussed:

1. PRINCIPLES AND PROBLEMS IN THE TEACHING OF BOOKKEEPING. W. C. Wallace, Lecturer on Bookkeeping Methods, New York University, and Chairman of the Department of Accounting and Law, George Washington High School, New York, N. Y.
2. PRINCIPLES AND PROBLEMS IN THE TEACHING OF SHORTHAND. Clyde I. Blanchard, Director of Research, The Gregg Publishing Company, New York, N. Y.
3. PRINCIPLES AND PROBLEMS IN THE TEACHING OF TYPEWRITING. D. D. Lessenberry, Head, Department of Commercial Education, The University of Pittsburgh, School of Education, Pittsburgh, Pennsylvania.
4. A DEMONSTRATION IN TRANSCRIPTION OF SHORTHAND NOTES, AND EXPERT TYPEWRITING, AND DISCUSSION OF THE PROBLEMS. Glenn C. Kingsbury, Demonstrator, Royal Typewriter Company, New York, N. Y.
5. Brief discussion of teaching problems after each topic with the speaker.



Ornamental writing from H. W. Warren, teacher and penman in Churchman Business College, Easton, Pa. Mr. Warren states that he has never had any special training in this work, but practiced from the book, Lessons in Ornamental Penmanship, and The Educator. He developed a liking for this style of writing while a student in Beacom College, Wilmington, Del., by watching Mr. Beacom write. This penman has had charge of the penmanship work in Churchman Business College for the last four years, and is thoroughly convinced that the ability to write ornate penmanship is a valuable asset to the teacher.

A letterhead by J. H. Moody, Kansas City, Mo.

HANDWRITING IN WARREN

Last April, when we attended the N. A. P. T. S., in Cincinnati, Warren, Ohio, was well represented with excellent work from its public schools students. We hope that they will have another exhibit for the N. A. P. T. S. at Rochester, N. Y. Mrs. Mabel A. Kahn is the writing supervisor at Warren.

ETHEL M. WEATHERBY DIES

Again the penmanship profession mourns the loss of one of its distinguished members. Ethel M. Weatherby, Director of Handwriting in the public schools of Camden, N. J., was recognized as one of the outstanding directors of handwriting in the United States. She served the public schools and the profession well, always placing her work and the schools above her personal feelings. Even as she was leaving for the hospital she was planning a series of handwriting articles for The Educator, which was never completed.

Miss Weatherby first became interested in handwriting while attending night school in the Peirce School in Philadelphia under the direction of the late R. S. Collins. She also attended the Bowling Green, Ky., Business University where her interest in handwriting was still further aroused. Later she completed her training in the Zanerian College of Penmanship.

For a time she taught methods of teaching handwriting in the O. R. Palmer Business School in Philadelphia. She has been connected with the penmanship department of the Camden public schools for a number of years as one of the supervisors. Last year she was appointed director.

She was beloved by all who came in contact with her for her charming personality, painstaking instruction and generous counsel; and was respected by all who saw her handwriting for the skill it possessed.

Her methods were modern and progressive. She was a strong believer in motivating and correlating handwriting with other school subjects in such a way to make the teaching of handwriting practical and interesting.

We have lost a valuable teacher and enthusiastic advocate of good handwriting.

LESSONS IN PENMANSHIP BY MAIL

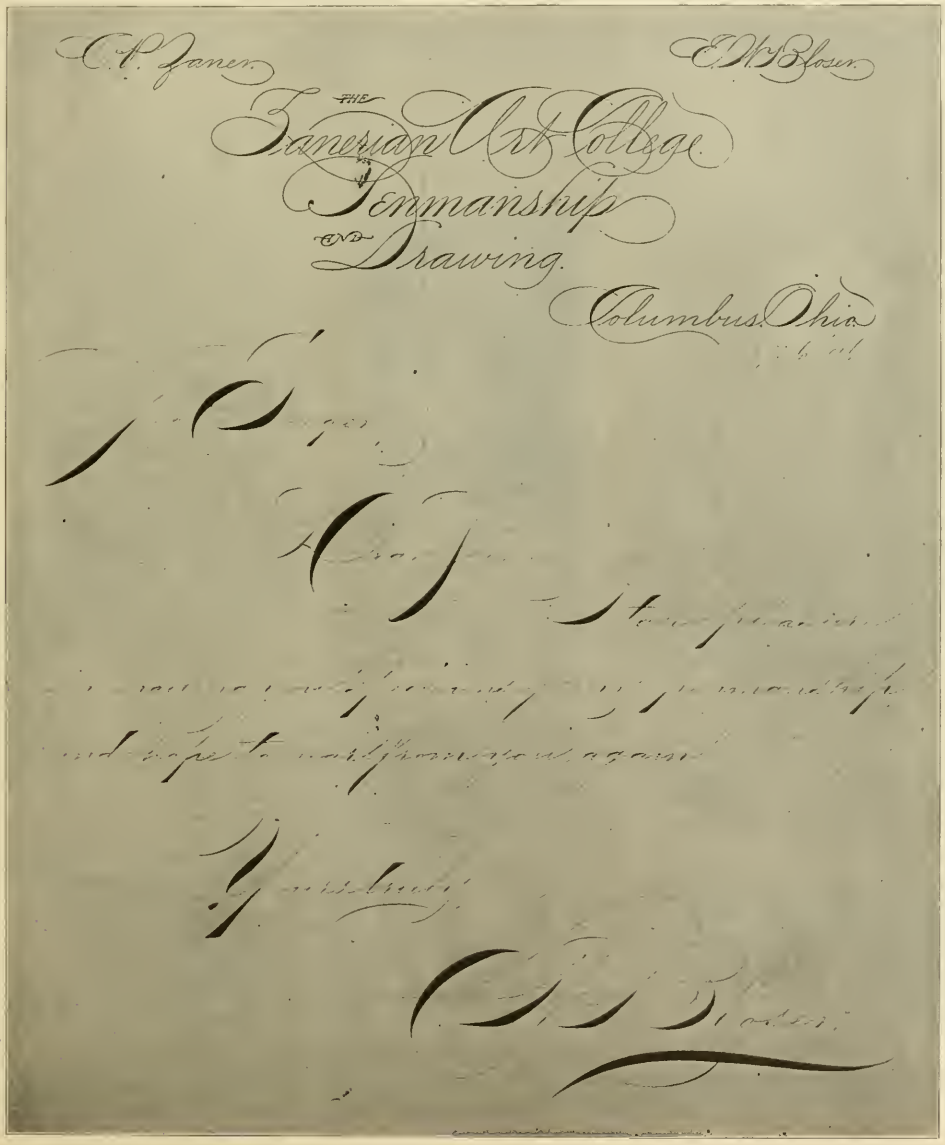
The Charting Method—LOW TUITION RATES. Try "STRAHM" oblique penholders, made for those who appreciate the best. ALL CIRCULARS FREE. Address F. L. Tower, Penman, 601 Pleasant Street, Hammonton, New Jersey, U. S. A.

ORNAMENTAL PENMANSHIP

By E. W. BLOSER

Comment by E. A. Lupfer

This month we give a page letter. Letters of this kind were sent out some years ago by various business colleges. These letters were very effective, and as we look back over the history of commercial schools, we cannot help but notice that some of the largest and most successful business colleges employed skilled penmen to write letters. These letters were usually short but to the point. That gave the information desired and were preserved by the recipient. How many sales letters are kept today for any length of time? Large business concerns could well afford to employ skilled penmen to write letters to their prospective buyers.



U. S. HAS TOO MANY SMALL RURAL HIGH SCHOOLS

By the United States Department of Interior, Office of Education

The small rural high school trails far behind the big city sister high school in its contribution to education, according to a recent bulletin of the Federal Office of Education. More than 14,000 rural high schools of 250 enrollment or less were studied for the report, which found the spread of weak secondary schools in country regions actually delaying the progress toward better educational advantages in the United States.

Since the World War the idea of a high school training for all of the country's children has been so thoroughly "sold" to rural taxpayers that a multitude of small high schools have sprung up in sparsely settled regions—many with 30 to 50 pupils and with as few as two teachers. Many of these institutions, lacking any intelligent plan of what a rural high school should be, are very poor imitations of the great city schools with a hundred times as many students and with elaborate equipment.

With a small teaching staff no teacher can be a specialist in his subject, the Office of Education Study, "The Smallness of America's Rural High Schools" by Walter H. Gaumnitz, rural school specialist, points out. He may be instructor in a dozen different subjects, in some of which he is poorly qualified; thus his pupils get a low grade of training. He is overworked, naturally. The city school has attracted the better prepared teachers with more pay and more leisure so the country high school usually gets the left-overs.

The course of study also suffers, according to the bulletin. Modern secondary (high school) education has veered away from a rigid course in languages and mathematics. Social science, natural science and vocational training (stenography, bookkeeping, the trades, etc.) are now much in vogue. But the average small high school is deficient in science courses and is generally without any vocational work to offer. Limited in funds and teaching force, it can stick only to type class organization and methods. Extra-curriculum work, sports, dramatics, the school paper, all of which play large and necessary roles in city secondary school life as lessons, must often be omitted.

Remedies to the serious situation offered by the Federal Office of Education are: first, the careful study by each state of its rural school situation; second, co-operation among all government and social agencies with a view to school consolidation, the conversion of some small senior high schools into junior high schools, and third, the employment at good salaries of teachers who are experts in special subjects, to cover several schools in a district, or the wide use of correspondence courses under competent supervision.

(For many years The Educator has advocated specialization not only in handwriting but in all lines of work. Today the necessity for specialization is still more urgent. The above article emphasizes the necessity of teachers specializing in one or more subjects. As the old saying goes, "Know something of everything and everything of something."—Editor)

PROMOTED

Orton E. Beach, Lowell High School, Lowell, Mass. Formerly President of the New England High School Teachers' Association

Orton E. Beach was recently chosen head of the Commercial Department in Lowell, Mass., High School, succeeding Mr. Albert D. Mack, who died in July.

Mr. Beach has been head of the Secretarial Division for the past fifteen years, during which time international honors have come to the school through his division. For ten years he has been Director of Placement for the entire school, and during the past five years he has been assistant head of the Commercial Department.

His original Office Practice course has received much favorable comment by leading educators who have seen it in action.

Mr. Beach has been active in the New England High School Commercial Teachers' Association, the Eastern Commercial Teachers' Association and the National Commercial Teachers' Federation, having served as president of the first named in 1929, and had a prominent part in the last convention of the Eastern Association convention at the Statler Hotel in Boston last April. He was a speaker on the program of the National Federation in Des Moines last December.

Mr. Beach has had considerable experience as director of Commercial Teacher Training classes in Boston University, Plymouth, N. H., State Normal and at the Summer Institute conducted by the Province of New Brunswick, Canada.

Previous to entering the teaching field, Mr. Beach had valuable business experience as private secretary and later manager of a large private school in Pennsylvania.

THE VALUE OF A HIGH SCHOOL EDUCATION

(Reproduced from "State School Facts" published by the State Superintendent of Public Instruction, Raleigh, N. C.)

A recent study by Dr. Everett William Lord of Boston University reveals the monetary value of an education at certain definite levels. Each level of training, this study shows, endows a person with a certain life-time earning capacity, the higher the level the greater the ability to earn. For example, a person having only an elementary education would on an average earn the sum of $64,000 during his whole life-time. A high school graduate, on the other hand, would earn approximately $88,000 during his life-time. In other words, by attending school four years, $24,000 has been added to his life-time earnings. Or viewed in a different way, it can be said that each year spent in high school is worth $6,000.

But there is more to a high school education than its monetary value. There is the joy of accomplishment, the increased knowledge, the broadened outlook, and the wider contact with the outside world as well as with the immediate neighborhood, county and state. The whole world is brought to the high school student through the textbook, the library and the laboratory. Therefore, even the satisfaction of learning is sufficient as its own end. The public high school of today is equivalent to the college of years ago in its offering to present day boys and girls. The public high school of today, however, is within the reach of every boy and girl in the state.

The American Penman

America's Handwriting Magazine

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ENGROSSING
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Lessons in Engrosser's Script

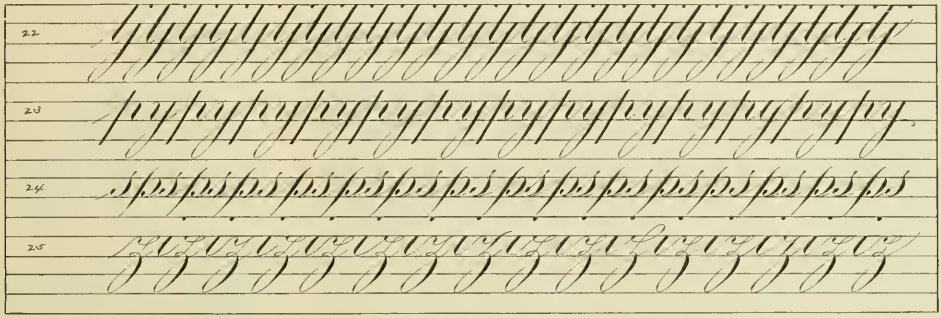
By courtesy of C. W. Jones, Brockton, Mass.

LESSON No. 13

In this lesson we dwell on lower loops and extended letters. You will find this no easy lesson, at least to get a good general appearance. Try, try again until you get the right proportion and right appearance.

At this time let us caution you about the accuracy of your pencil guide. You cannot write good script without accurate guide lines. The best students of this subject have been the ones who were the most accurate in their ruling. A good section liner is almost indispensable in accurate ruling.

Several styles of "z" are given. It is well for you to practice on various styles of letters even if you don't like them as well as some other style, for some time or other you may have good use for different styles.



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T. M. TEVIS Box 25-C, Chillicothe, Mo.

HANDWRITING IN ENGLAND
(Quoted from the Washington Post)

The prevalence of bad handwriting was recently denounced in England by a distinguished gentleman, who, facing an audience of 1,000 girls in their last year at school, lectured them rather severely on their lapses in this respect. He stunned his hearers, as well as most of the readers of his published remarks by declaring that thousands of pounds are lost each year through bad handwriting. Since he spoke the newspapers of England have been inundated with special articles and letters from correspondents on the subject.

One gathers from these expressions that handwriting is greatly neglected in the English schools. The school authorities in turn admit the soft impeachment and urge that they cannot afford the time to attend to so minor a detail as handwriting, and some of them take up the position that to do so would be rather *infra dig.* There is however, a crying need for reform. It has been pointed out, for example, that fully half of the boys who compete for service in the Bank of England fail in the preliminary handwriting test, and that some of the larger stores insist that their employes use block capitals—a slow and laborious method, but neither so slow nor laborious as would be the deciphering of their cursive script.

Adults as well as young people have to bear their full share of the blame. The big London banks have hundreds of checks daily which need careful examination and sometimes inquiry because of the carelessness of the writing. A bank official said that this abuse has grown greatly since the war and that it is principally caused by the malformation of figures— fives confused with threes, or eights, sevens mistaken for nines and occasionally for fours, and indistinct figures which might be almost anything.

Needless to say, the discussion has had its humorous side. For instance, there was the case of the landscape designer, J. C. Loudon, who wrote to the Duke of Wellington for permission to visit Strathfieldsaye in order to inspect the "Waterloo beeches," these being a number of famous trees planted in commemoration of the battle. The writing was obscure and the duke, reading the signature as "C. J. London" instead of "J. C. Loudon," sent the following reply:

> My Dear Bishop of London: It will always give me great pleasure to see you at Strathfieldsaye. . . . My servant will receive orders to show you as many pairs of breeches of mine as you wish, but why you should wish to inspect those I wore at the battle of Waterloo is quite beyond the comprehension of yours most truly,
>
> Wellington.

The bishop, puzzled by this extraordinary communication, showed it to the Archbishop of Canterbury and other bishops, and the conclusion arrived at was that the mentality of the Iron Duke was open to the gravest suspicion—an opinion entertained until explanations were forthcoming.

Many other humorous examples of mistakes caused by bad handwriting have been adduced during the newspaper discussion.

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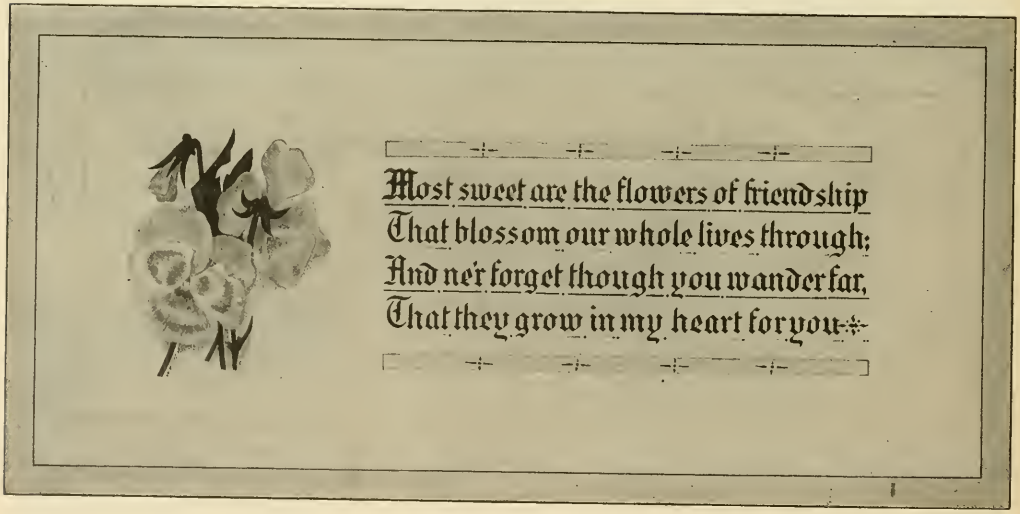


H. C. Rice of Boston, made the above design. It is very suggestive and shows how lettering and flowers can be combined in a very pleasing manner. Create some new designs along the same line and let us see the results.

DESIGNING AND ENGROSSING

By E. L. BROWN,
Rockland, Maine

COVER DESIGN

(See Cover Page.)

Pen and ink drawing must be mastered to attain the greatest success as an engrosser or commercial artist. Commercial work requires skill and ingenuity as a designer, and these factors are acquired by study and experience. Don't copy the work of others and stifle your own individuality, but get ideas here and there from poster and cover designs of well-known artists, then rearrange and adapt parts to purposes of your own and you will be better pleased with the result.

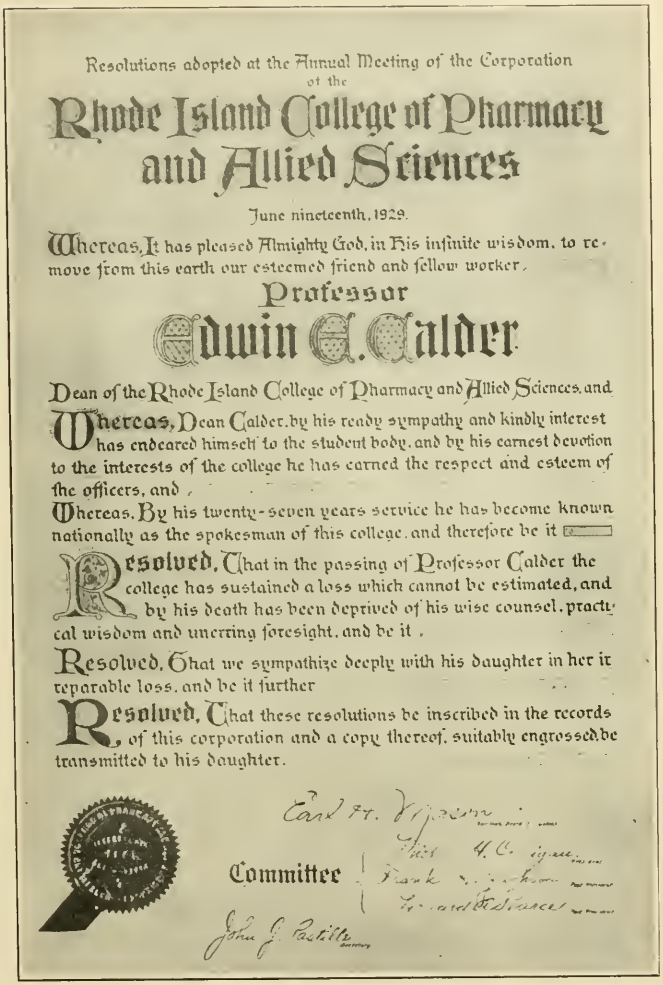
The design on front cover of this magazine was gotten up with this idea in mind, namely: legibility and dignity. Certainly the lettering is not "dolled up," so to speak, and the decorative parts were placed to give the design pleasing balance.

Start cartouche at center of design, which is 13½x17¾ inches. Make an accurate pencil drawing of oak leaves, ribbon, etc., at left center line. When completed trace very carefully reverse trasing paper, matching design on right center line. Rub back of tracing and the design will appear in reverse of right of center line. Don't fail to make an accurate pencil drawing—this is important if you would achieve best results. The oak leaf is a symbol of power and strength and at the same time it has a pleasing decorative quality.

Pen drawings are made in either line or stipple, the technique depending somewhat on the purpose for which the design is to be used. Color values are most important and unless you give them due attention your drawing will be weak and flat in effect. effect.

The blending of values is not difficult when stipple or dots are used instead of lines. A fine pen will be needed, also a bottle of Zanerian ink. Do not use common writing fluid for pen drawing.

We call the lettering in heading modified antique Roman. It has a distinctive character and may be used where legibility is a special requirement. Pencil forms very carefully. Treat the lamp of knowledge and book symbols very simply in stipple. These symbols are used in this design for two reasons: First, to give the design special significance, and secondly, to give it balance of the different parts. Try your hand at cover designing and let us see the results.



Resolutions adopted at the Annual Meeting of the Corporation of the

Rhode Island College of Pharmacy and Allied Sciences

June nineteenth, 1929.

Whereas, It has pleased Almighty God, in His infinite wisdom, to remove from this earth our esteemed friend and fellow worker,

Professor

Edwin G. Calder

Dean of the Rhode Island College of Pharmacy and Allied Sciences, and

Whereas, Dean Calder, by his ready sympathy and kindly interest has endeared himself to the student body, and by his earnest devotion to the interests of the college he has earned the respect and esteem of the officers, and

Whereas, By his twenty-seven years service he has become known nationally as the spokesman of this college, and therefore be it

Resolved, That in the passing of Professor Calder the college has sustained a loss which cannot be estimated, and by his death has been deprived of his wise counsel, practical wisdom and unerring foresight, and be it

Resolved, That we sympathize deeply with his daughter in her irreparable loss, and be it further

Resolved, That these resolutions be inscribed in the records of this corporation and a copy thereof, suitably engrossed, be transmitted to his daughter.

Committee

By H. E. Miles, Providence, R. I.

"Some swing" by C. C. Steed of the Bowling Green Business University, Bowling Green, Ky.

THE DISCIPLINARY VALUE OF PENMANSHIP

By GERTRUDE W. CLARK, Windham, Ohio

My work is the supervision and teaching of art and penmanship in the twenty-three centralized schools of Portage County. Each one of these schools is a combination of elementary and high school and nearly all have been built within the last fifteen years —many within the last five years. There are only two one-room schools in our county, which we visit occasionally. The twenty-three schools are located in such towns as Aurora, Garrettsville, Windham, Mantua, Hiram, Brady Lake, etc. Our county staff consists of a county superintendent, H. D. Byrne of Ravenna; supervisor of manual arts and vocational guidance, J. W. Dirkson, Kent, Ohio; director of vocal music, Miss Vivienne Ross, Hiram, Ohio; primary supervisor, Miss Leafah Hill, Garrettsville, Ohio; director of instrumental music, Leland Smith, Ravenna, Ohio; and I supervise the art and penmanship.

Preparation and Interest

When I began this work I was confronted with difficulties, some of which still remain. My chief difficulty in supervising penmanship was the lack of preparation and of interest on the part of some of the teachers. I remember a distinct case of this kind. When I was visiting a school the fourth grade teacher, a young girl, asked me whether I was going to teach art or penmanship that day. I replied, "Penmanship." She looked disappointed and said, "My children hate writing." I made a mental note of who hated writing. The children got out their materials in a half-hearted way. After having them clear their desks and take good positions (something they were not in the habit of doing), I started the lesson with some exercise devices, parasols, glasses, carts, etc. Following these we took the lesson from the book. Position and movement were stressed.

Captains Help

I appointed the best one in each row as captain for a week. He was to be designated in some way by a card with the word "captain" on it; by having a ribbon tied to his penholder or some other way. At the end of that week the one who did best in each row was to be appointed captain for the following week. These captains were to have certain duties such as going along the rows at stated times correcting positions, etc. We then had some blackboard writing for a few minutes to emphasize form and slant. At the end of a half hour I glanced at my watch and remarked that I must go to another room. The children protested and said, "Can't we go on?" I got away only by promising to come another day soon.

A Frank Confession

In talking to this teacher at noon she said, "Why you know I never saw those children so interested in writing before. It must be because I don't know how to teach it." Very seldom do our teachers make such frank confessions; but she was a young impressionable girl who really wished to make a success of her work. This was her first year of teaching. I was equally frank with her and told her she would have to become interested herself before she could hope to interest the children.

I then told her to **have each child write a sample page at the beginning of the month which was to be his minimum standard of quality for that time. No written work was to be accepted if inferior to the contract sample.**

I helped her from time to time and she made rapid strides in the teaching of penmanship and became one of my most proficient teachers.

Discipline

She had also had some trouble with discipline but as she learned to interest the children that problem vanished. And that leads me to my subject, "The Disciplinary Value of Penmanship." That penmanship has a disciplinary value is undoubtedly true. In a room that is poorly disciplined the penmanship is invariably poor and where there is good penmanship you may look for good discipline. It is also an index to the general character of work done in the room. Our primary supervisor recently discussed this subject with me. She finds many mistakes in looking over papers that are poorly written. Well written manuscripts are more accurate. Poorly made figures lead to inaccuracy in arithmetic and so on.

Character in Handwriting

The belief that handwriting reveals some traits of character is conceded generally by most persons. Writing gives at least a foundation on which the reader may judge the character of the writer whether he knows him or not. We as teachers of penmanship should teach the pupils to observe certain practices which will reveal worthwhile character traits in their writing. We can interpret such in handwriting, characteristics as neatness, shown by orderly arrangement; cleanliness and accuracy as shown by correct letter forms.

A Good Example

One of our teachers (50 or 60 years of age) who has taught a number of years, never writes carelessly on the board. She is a beautiful penman. She says that unless she has time to write well she doesn't write, just talks.

We have many teachers who are good penmen but they use two kinds of writing, one for hurry-up purposes and the other for special occasions. All of this influences the pupils. Let us remember that a pupil learns to write well by writing well in the English period, in the geography period, in the spelling period, and in his home work, not only by writing well in the formal handwriting lesson. Let us watch ourselves as teachers that we not only write correctly during the writing periods, but at all times.

Disciplinary Practices

I shall name some of the practices in the teaching of penmanship that have a disciplinary value. First, we demand that the child's desk be clear of everything but writing materials. His hands must be clean; materials must be kept clean. His writing materials must be in proper position. He must maintain an erect, healthful position. He must follow directions carefully. He must strive for lightness of line, correct letter forms and proper speed. He must keep his paper free from blots, hold his pen correctly, watch margins, and have the right amount of ink on the pen (up to the eye of the pen). Children are often asked to raise their hands at the close of the lesson to see how many are free of ink spots. In writing they must keep on the line. Letters must be the proper size, and be spaced properly. Pupils must write in unison to the count of the teacher. In a word, the discipline should be as rigid as possible. What boy does not thrill at a recital of the rigid discipline carried on in our military training schools? This same kind of discipline appeals to him in a writing lesson if it is properly applied. Attentive practice covering a short period is the secret of success in handwriting.

Manuscript Writing

I wish to say a word regarding manuscript writing. I think it is practical for some purposes but not as a substitute for our present handwriting. I heard this argument in its favor that it is so much easier to acquire. Should this be considered a good argument? Are we not trying to make learning too easy for pupils in many instances, thus depriving them of the disciplinary values to be obtained from mastering different subjects? Of course, we do not want to waste time on things that are not worth while. But good handwriting is worth while. To write well is one method of being courteous for some one else must read it. How often we receive letters and other communications we cannot read!

Something Easy

Speaking of doing things that are easy to do reminds me of a situation I frequently encounter especially when I am going to present an art lesson. Children will ask, "What are we going to paint today? Let's make something easy." That seems to be the idea uppermost in many of their minds. Then I proceed to give them a short lecture on that subject, asking them what thrill they get in doing something easy, that requires no effort, that anyone can do. Rather they should strive to do the difficult thing; perhaps something they think they can't do — then do it.

You know these lines:

Plan on more than you can do — then do it. Bite off more than you can chew — then chew it, etc. Chil-

dren like these lines. I have quoted them often.

Let us not forget that the ultimate aim of all education should be character building; and that among the disciplinary subjects handwriting holds a prominent place.

Oliver Wendell Holmes has beautifully expressed the idea of the growth of character in the Chambered Nautilus. He tells how the shell develops and outgrows itself, so that every year it has a new dwelling place. He takes a lesson from this which he gives in these lines:

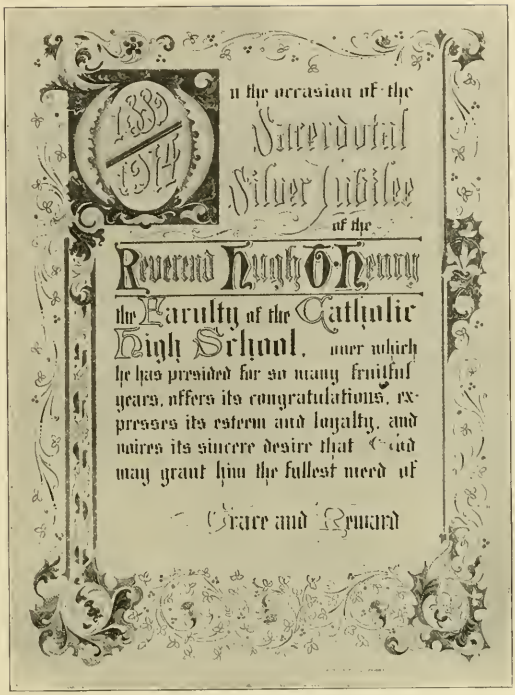
Through the deep caves of thought I hear a voice that sings:
Build thee more stately mansions, O my soul, as the swift seasons roll;
Leave thy low-vaulted past
Let each new temple nobler than the last
Shut thee from Heaven with a dome more vast,
Till thou at length art free
Leaving thine outgrown shell
By life's unresting sea.

A PENMANSHIP CONTRACT

Miss Clark has each pupil write a specimen on the first of the month which is posted for comparison. He contracts to hand in no written work which is not written as well.

Recent additions to the commercial teaching staff of Newark, N. J., High Schools are: **Lila W. Brock, Harry J. Jollinek, Mary S. Farrell, Bertha I. Righter and Mary N. Swinney.**

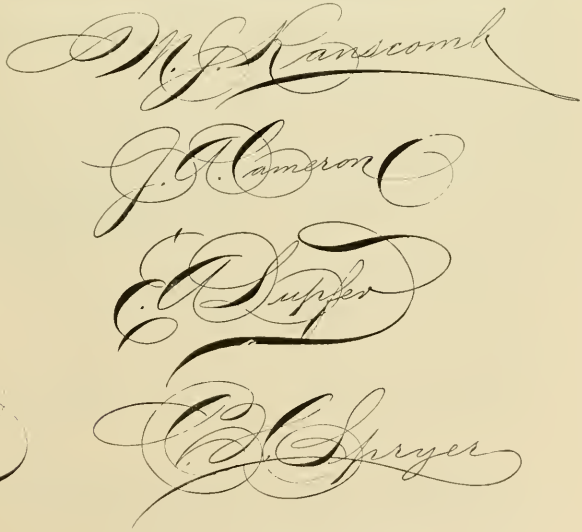
Miss Eva Bavolack, last year with Kinman Business University, Spokane, Wash., is now teaching in the Tyler, Minn., High School.



By the late S. D. Holt, of Philadelphia. There is much in this to study.

A dashy signature by G. C. Greene, Goldey College, Wilmingtin, Del.

The Heald College, San Jose, Calif., send out very attractive Commencement Programs—attractive especially in the way in which the envelopes are addressed by that skillful penman, L. Tjossem.



These signatures were written by C. H. Spryer, 7701 Frankstown Ave., Station 21, Pittsburgh, Pa.

A Kentucky Toast

Charles Eugene Clark

I bring you a greeting from a land of sturdy and courageous manhood, of a sweet and gracious womanhood, of a joyous childhood, of innumerable happy homes, from a land of rushing, falling waters, nestling valleys, rolling plains and towering hills, a land of many broad acres of wheat and corn, hemp and tobacco, that ripen to rich harvests to bless us, true to heaven's command; from a land whose fragrant pastures are flecked with countless flocks of sheep and herds of kine, a land of plenty, of bright yet soft blue skies, green fields, limpid pools, laughing, dancing streams and sylvan dells, of birds, bees and flowers, in which just to live is a delight; a land that reflects the smile of God, an earthly paradise — Kentucky.

Virginia Lee Allen
8 A.

This toast to Kentucky was written by Virginia Lee Allen, eighth grade student in the Holmes Junior High School, Covington. Seddie H. Grunkemyer is the supervisor of handwriting. Copy this toast and send it to Miss Grunkemyer, 1505 Greenup St., Covington, Ky. We know Miss Grunkemyer will be glad to see the work of pupils in other cities.

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Miss Pauline Conley of Crane, Mo., is a new commercial teacher in the Saratoga, Wyo., High School.

Miss Ruth McElree of Kane, Pa., is a new commercial teacher in the Andover, N. Y., High School.

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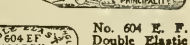
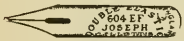
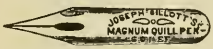




No. 604 E. F. Double Elastic Pen



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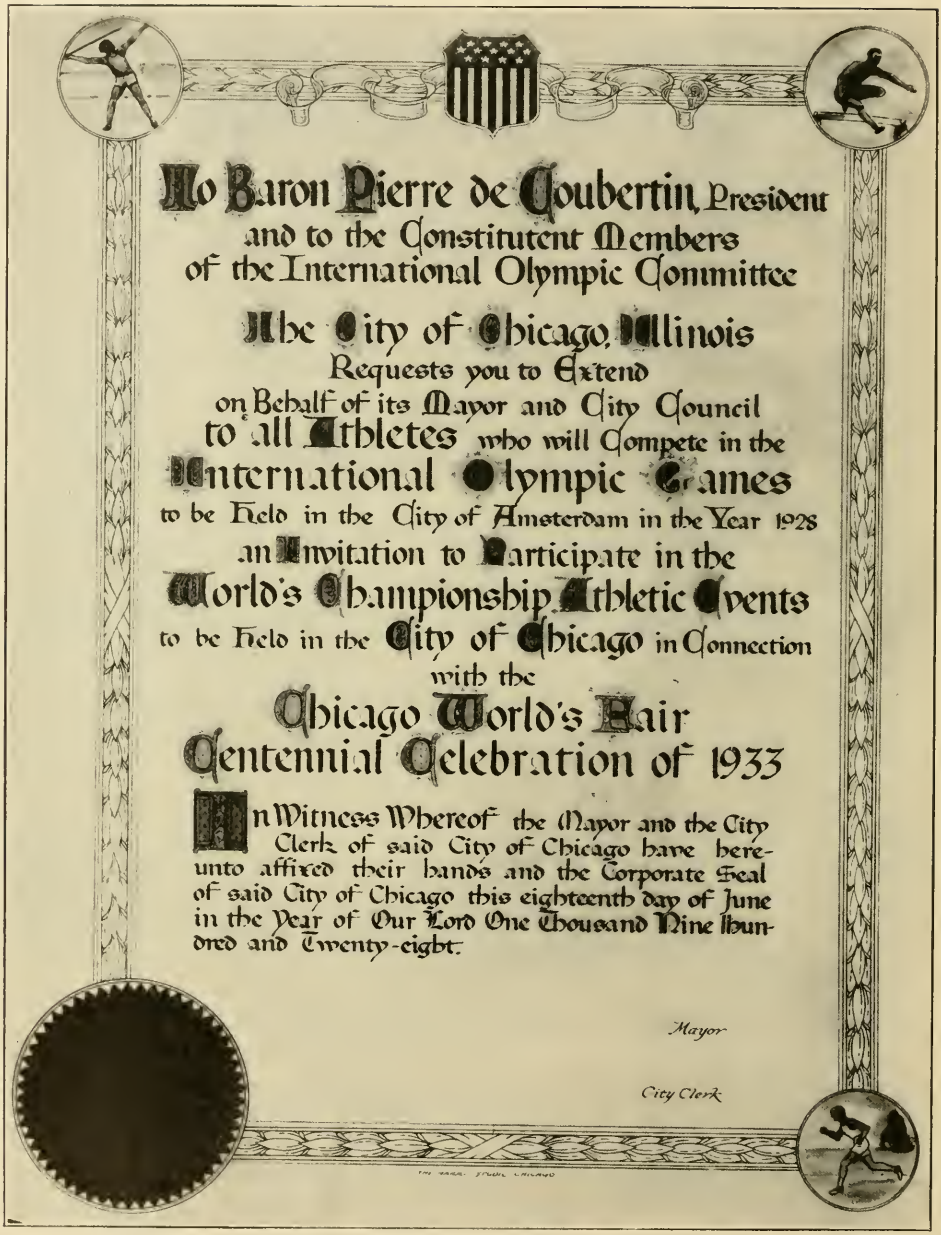
Continental Teacher's Agency

BOWLING GREEN, KENTUCKY



To Baron Pierre de Coubertin, President
and to the Constitutent Members
of the International Olympic Committee

The City of Chicago, Illinois
Requests you to Extend
on Behalf of its Mayor and City Council
to all Athletes who will Compete in the
International Olympic Games
to be Held in the City of Amsterdam in the Year 1928
an Invitation to Participate in the
World's Championship Athletic Events
to be Held in the City of Chicago in Connection
with the
Chicago World's Fair
Centennial Celebration of 1933

In Witness Whereof the Mayor and the City Clerk of said City of Chicago have hereunto affixed their hands and the Corporate Seal of said City of Chicago this eighteenth day of June in the Year of Our Lord One Thousand Nine Hundred and Twenty-eight.

Mayor

City Clerk

Engrossed by the Harris Studio, Chicago, Ill.

BOOK REVIEWS

Our readers are interested in books of merit, but especially in books of interest and value to commercial teachers, including books of special educational value and books on business subjects. All such books will be briefly reviewed in these columns, the object being to enable our readers to determine their value.

Better Typewriting—By E. E. Gardner, Head of Typewriting Department, Bliss College, Columbus, Ohio. Published by Prentice-Hall, Inc., New York. Cloth cover, 184 pages.

"Better Typewriting" is made up of ten chapters, consisting of 184 pages, which are divided equally into two divisions, called Part One and Part Two.

From first to last the subject of centering both horizontally and vertically is carefully taught by a method which is simple, accurate, and readily adapted to all makes of typewriters.

In the Preliminary Lesson, special attention is given to the position at the machine, the proper key-technique, and to the most successful manner of returning the carriage—all of which are well illustrated.

Under the Keyboard Assignment, consisting of Lessons, Drills, and Exercises, is presented a unique and original method of key location and word approach, which, according to practical demonstrations, antiquates the blank key, the blank key cap, and the keyboard shield.

In this connection it may be added that on the correct solution of "key location" and "word approach" rests the possibility of correct carriage return. In a brief negative sentence: A pupil should not be required during his keyboard practice to begin a new line of writing on any but a home key.

The system of self-grading introduced in the Keyboard Assignment and carried through the course is a new feature in typewriting texts. It not only adds much of interest to the work, but stimulates in the pupil a strong desire for absolute accuracy.

The third chapter presents a graded course of exercises which includes, with other words, figures, and characters, one thousand high frequency words.

The chapters covering Applied English, Business Letters, Commerce, Secretarial, Miscellaneous, and Legal Assignments are logical and comprehensive in their arrangement.

Three specialists, each an expert in his particular line, have contributed to the Secretarial Assignment, describing the duties and possibilities of the stenographer and the secretary.

The brief system of code explanations not only saves much valuable space, but contributes to the presentation of correct and attractive forms.

In arranging the material for the Legal Assignment, the writer received valuable assistance from a practicing attorney who is author of a work on Legal Jurisprudence and an instructor in Business Law.

The Repeat Assignments and Flash Letters are features of interest and are factors in speed development.

After the first few chapters, more varied practice material has been secured by giving all directions as regular counted assignments.

"Better Typewriting" is more than an ordinary test on typing; it is a compendium of letter writing and of commercial and legal forms.

Production Management—By William N. Mitchell. Published by the University of Chicago Press, Chicago, Ill. Cloth cover, 422 pages.

This little volume is an outgrowth of the author's attempts, extending over a period of years, to develop an introductory course in production management which would meet the needs of university students of business. The curricula of collegiate schools of business have tended to develop along functional lines paralleling, in this respect, the customary method of organizing activities within the business enterprise itself. In the development of such programs the functional fields of marketing, accounting, and finance have naturally received more attention than has that of production. Basic training adapted to the needs of students who contemplate entering the production field is of necessity highly technical in character, and for this reason industry has looked to schools of engineering rather than to schools of business for many of its recruits in this field.

In recognition of this opportunity, schools of engineering typically have provided a place for courses in industrial management in their programs. Because of the limited time which can be spared from engineering studies, however, such courses often have been broadly conceived, with the emphasis upon production, but nevertheless dealing somewhat superficially with other functional fields of management upon which schools of business have placed their major emphasis.

On the other hand, the latter, while recognizing that few of their students will probably find employment in the production field, have felt from the beginning that the study of production management should receive some attention if for no other reason than that students of marketing, accounting, or finance, need some acquaintance with production as a means of arriving at a better understanding of their own fields of special interest.

In selecting materials for such studies, however, a plan of organization differing from that ordinarily employed in courses in industrial management as offered in engineering schools has been found desirable. A comprehensive study of the problems of the production executive in the business enterprise is essential, but specific allusions to the problems of marketing, financial, and personnel management may well be deleted. To attempt to deal with all of these within the confines of a single course must inevitably lay one open to the charge of superficiality, and fortunately is unnecessary when highly specialized studies in each of these fields are provided.

It is the peculiar needs of the business curriculum which the author cites in justification of the plan of organization adhered to in the following pages.

But teachers of management have had their peculiar problems of presentation, as well as problems of organization. Realism is essential; and thus the school of business, as well as the law school, has given much thought to what may be called the "problem method" of teaching. The discussion of practical problems of management does bring realism to the class room; but if relied upon entirely, especially in introductory courses, the method also has its limitations. More often than not, the student with little practical experience lacks the background to derive much benefit from problem discussions. Unless some means is available by which he may acquire this background, he is likely to find difficulty in co-ordinating his studies, and thus fails to secure the comprehensive view of the subject matter which is desired. This background under the circumstances can be gained only by extensive and carefully directed reading. It is the author's experience that, unless such reading is encouraged and insisted upon, the discussion of practical problems in the class room is at best unsatisfactory to instructor and student.

Statement of the ownership, management, circulation, etc., required by the act of Congress of August 24, 1912.

Of The Business Educator, published monthly except July and August, at Columbus, Ohio, for October 1, 1931.

State of Ohio, County of Franklin, ss. Before me, a Notary Public in and for the state and county aforesaid, personally appeared Parker Zaner Bloser, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Business Educator, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, The Zaner-Bloser Company, 612 No. Park St., Columbus, Ohio. Editor, E. A. Lupfer, 612 No. Park St., Columbus, Ohio. Business Manager, Parker Zaner Bloser, 612 No. Park St., Columbus, Ohio.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

The Zaner-Bloser Co., R. E. Bloser, Rebecca Bloser, Parker Zaner Bloser, E. A. Lupfer, R. B. Moore.

3. That the known bondholders, mortgagees, and other security holders owning or holding one per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

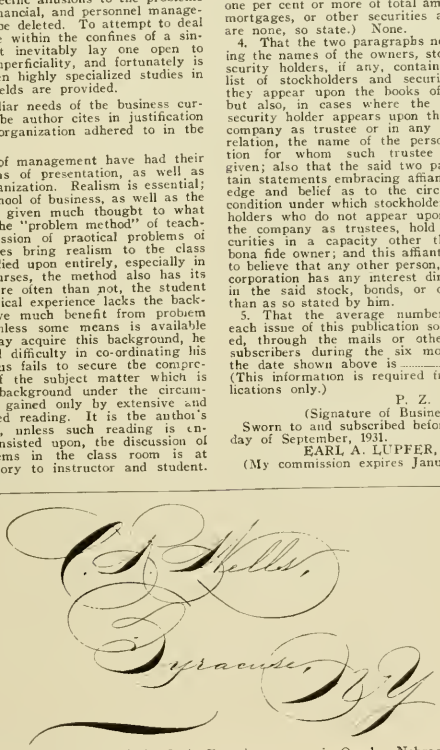
4. That the two paragraphs next above, giving the names of the owners, stockholders, and scurity holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and condition under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is .....
(This information is required from daily publications only.)

P. Z. BLOSER,
(Signature of Business Manager.)

Sworn to and subscribed before me this 28th day of September, 1931.

EARL A. LUPFER, Notary Public.
(My commission expires January 11, 1932.)



This envelope was made by J. A. Francis, penman in Omaha, Nebraska.

A "BUSINESS SHOW IN MINIATURE"

A unique advertising stunt was staged by the South Middlesex Secretarial School, Framingham, Mass., at its "open house" on September 1.

Besides the 20 new Remington noiseless typewriters which the school had just installed for the use of its students, there was a display of the latest commercial devices for speeding up business, in charge of an expert demonstrator furnished by Remington Rand. There was also a skilled operator present to demonstrate both the hand and electrical calculators. A typewriter speed exhibition by a Remington Rand expert aroused must interest. The exhibit included a display of adding and listing machines, and text books from several school publishing houses were available for inspection.

The school premises had been completely renovated for this occasion and new fittings and furnishing installed. A well-known local orchestra rendered music during the evening and everyone who attended had an opportunity to win a brand new $60 Remington portable typewriter which the school gave away as a door prize. This machine was on display during the week in a window of a large local store.

The general public was invited to take this occasion to visit the school, inspect its fittings and furnishings, examine its text books, see what the school had to offer, and ask any questions desired. The "open house" occasion was well advertised in local newspapers.

Mrs. Anne P. Hourin, the principal, stresses the fact that her school sells not only courses in business, but inspiration and advancement to all earnest students. "To give a man an idea is better than to give him a dollar." She reports the acquisition of many students and the building of much good will as a result of the stunt.

DAN STEIBLE,
465 Washington St.,
Buffalo, N. Y.

(Business school men of sixty years ago were fearless, progressive, pioneers. While they met and overcame many obstacles their problems were vastly different from those met today. Surely Mrs. Hourin is a courageous farseeing school proprietor. The show which she conducted is good business school advertising and could be profitable imitated by any business school.—Editor.)

Miss Georgia Persons of Manhattan, Kas., is a new commercial teacher in the Olivet, Kas., High School.

Mr. Harvey W. Welsh of Cortland, Ill., is a new shorthand teacher in the Northern Normal and Industrial School, Aberdeen, S. Dak.

Mrs. Bertha A. Bay, recently with Marshall College, Huntington, W. Va., is the new head of the Secretarial Department of Westminster College, New Wilmington, Pa.

Mr. Gregory J. Egner is a new commercial teacher in the Morrisville, Pa., High School.

Miss Helen M. C. Hickey, for several years with the Durfee High School, Fall River, Mass., has recently been elected to teach commercial work in the Melrose, Mass., High School.

This shows how to lay out a piece of work in pencil to get arrangement, spacing, proportion, etc.

The fourteenth of a series of fifteen sweeping, graceful flourishes by Francis B. Courtney. From the scrapbook of J. S. Griffith, Chicago, Ill. (Write for back numbers.)

OUR NEW PENMANSHIP SUPPLY CATALOG

A catalog has just come from the press containing illustrations, prices and descriptions of our supplies for penmen, students, schoolrooms, offices, card writers and engrossers.

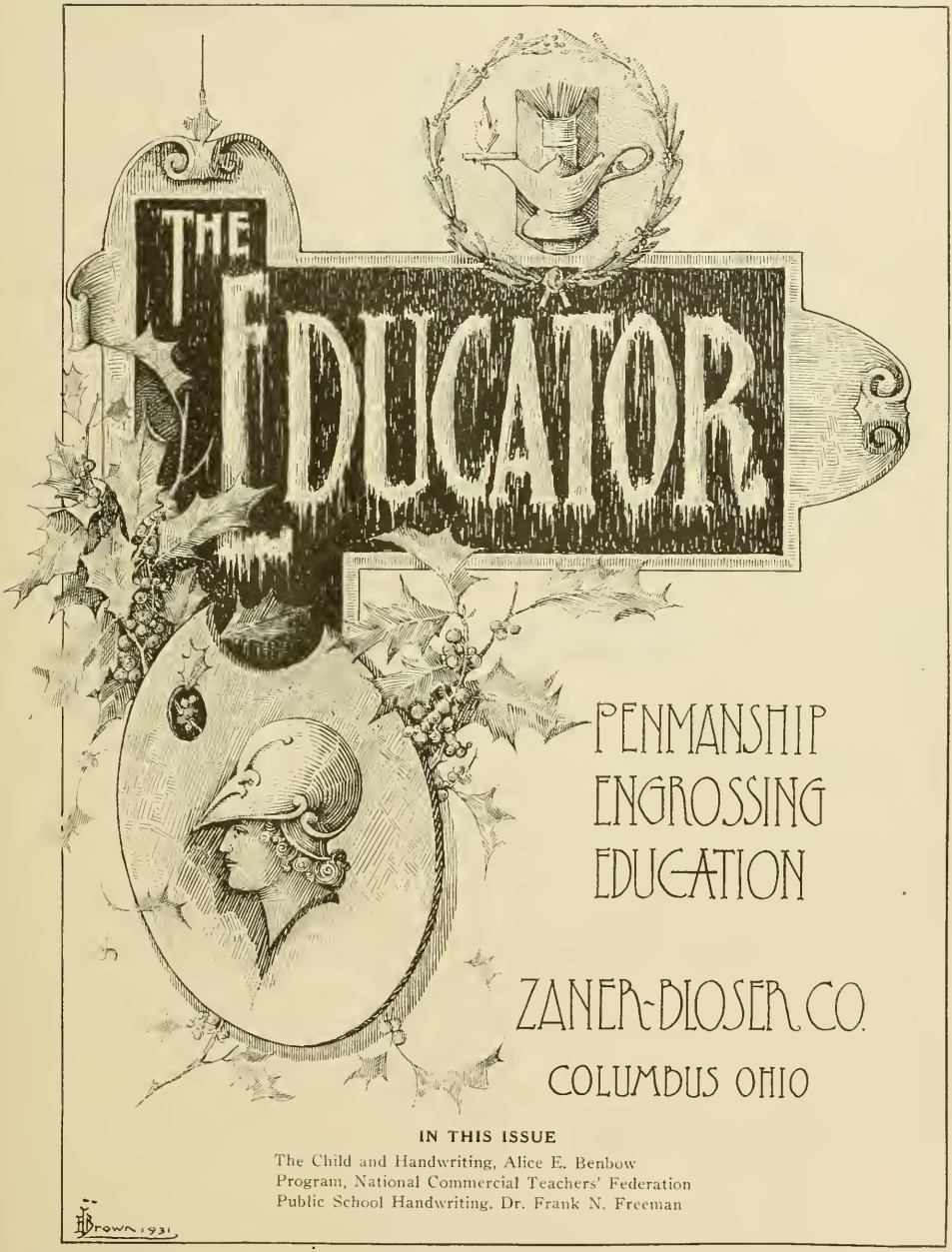
It illustrates a complete line of carefully selected, reasonably priced supplies for every penmanship purpose. One of these catalogs should be on your desk.

Write for your copy today—it is free.

THE ZANER-BLOSER CO.

612 North Park Street **Columbus, Ohio**

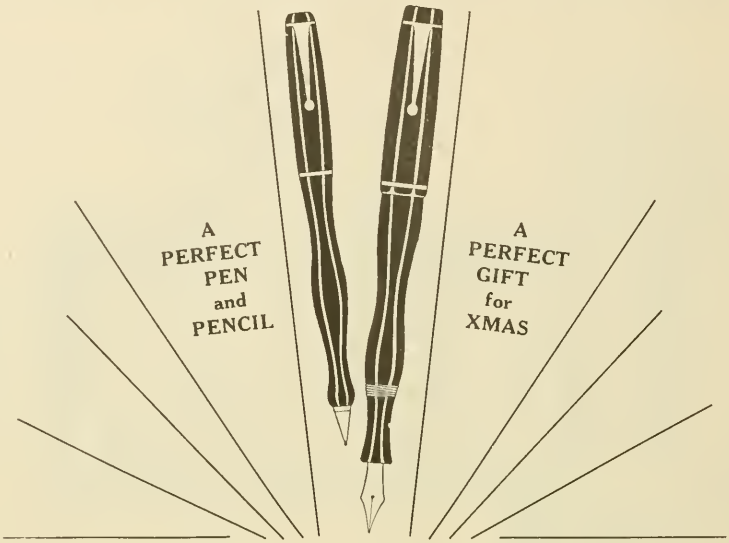
Vol. 37 DECEMBER, 1931 No. 4



IN THIS ISSUE

The Child and Handwriting, Alice E. Benbow
Program, National Commercial Teachers' Federation
Public School Handwriting, Dr. Frank N. Freeman

Published monthly except July and August at 612 N. Park St. Columbus, O., by The Zaner-Bloser Company. Entered as second-class matter November 21, 1931, at the post office at Columbus, O., under Act of March 3, 1879. Subscription $1.25 a year.



ZANER-BLOSER

fountain pen
and pencil

Christmas Special Order Blank for

The Zaner-Bloser Finger Fitting Fountain Pen and Pencil

The Zaner-Bloser Co.,
612 N. Park St., Columbus, Ohio.

Please send me..... .... Zaner-Bloser "finger fitting" Parker-made
(Quantity)
Fountain Pen and Pencil Sets at the especial low price of $5.50 per set, postpaid.

Check color wanted	Check clip or ring wanted	Individual Prices
☐ Mottled Blue & White		
☐ Black	☐ Clip for Men	☐ One Fountain Pen $3.50
☐ Modernistic Blue & White	☐ Ring for Women	☐ One Pencil $2.50

Name . . . . . .

☐ Cash enclosed Address . . . ...

☐ Send C. O. D. Position . ...

Patented in U. S. A. and Canada

THIS

NEW LEGIBLE WRITING GIVES MAJOR EMPHASIS TO BEAUTY

MANUSCRIPT WRITING

FOR BOYS AND GIRLS
BY JEAN CORSER
Chairman of the Art Department
Shaker Heights Public Schools, Shaker Heights, Ohio.

12 Plates Giving Steps in Writing from Simple Pencil Letters to Writing with the Manuscript Pen.

Manuscript writing, because of its legibility and beauty, as well as the ease with which a child learns to write it, has supplanted the old type of writing in many progressive schools. Here are twelve plates beautifully written by Miss Corser, who has successfully introduced this system into a large school system. It is extremely practical, well adapted to general school procedure and takes into account the latest researches in the theory of educational practices as well as writing.

Manuscript Writing for Girls and Boys furnishes model letter forms suitable for the child's penmanship as he progresses from grade to grade. Copy-books and daily drill lessons are unnecessary. Writing should be thought of as a tool of expression, not as an end in itself. It is in accord with modern psychology to use ideas for which the child already has a purpose as the best material for his writing, and to use self-checking by the child as the best stimulus to good form. Because the letter forms are similar to print, the child may easily use them to write any word which he can spell or to copy any word he wishes to use.

Vertical models are presented, but each child will develop a characteristic hand, which may have either a backward or a forward slant. So long as his writing is legible, uniform, and beautiful, his individuality should be encouraged. Neither a special writing posture nor muscular training is necessary for letter formation, as arm and finger movements cooperate naturally in the shaping of the letters.

The manuscript hand may properly be used for all work in the first, second, and third grades. If manuscript writing supplants some form of running hand in any grade above the third, the substitution should be gradual and natural. Teachers in the upper grammar grades and high school have seen marked improvement in spelling and sentence structure after substituting the manuscript hand for the less legible cursive writing.

PRICES

Manuscript Writing for Boys and Girls

The plates are printed on 8"x10½" cards of high grade manila tag board, printed in three colors and inserted in a heavy jute manila envelope. Prepared for pupils to use.
Complete set in envelope, each **$0.40**

Manuscript Writing for Teachers

A Teachers Hand Book. A beautifully bound book in cloth covers giving complete details of how to introduce manuscript writing into your school, suggested references, and the twelve plates above. Size 8½"x11".
Price per copy **$1.00**

PENCIL LETTERS
ABCDEFGHIJ
KLMNOPQRS
TUVWXYZ
abcdefghijklmno
pqrstuvwxyyz
Alphabet
1234567890
Card 1

THE HARTER PUBLISHING CO.

2066 E. 71st Street, Cleveland, Ohio

Big Money in Court Reporting

—And it's a profession that is not crowded.

Gregg College maintains an extraordinarily efficient department for instruction and practice. It thoroughly prepares for actual court and convention reporting.

This course is in charge of expert and experienced teachers and reporters. All graduates are employed.

Beginning and advanced students may enter any week. Progress is individual. Write today for free Book of Facts.

The Gregg College

225 North Wabash Avenue
Chicago, Illinois

WIN A CERTIFICATE

Now is the time to begin working for a beautiful penmanship certificate. Write for illustrated catalog. Specimens examined free. Students should have their specimens sent in by their teacher or O. K.'d by the teacher.

THE ZANER-BLOSER COMPANY

PENMANSHIP SPECIALISTS

612 N. Park St. **Columbus, Ohio**

TWO NEW GREGG BOOKS

On Advertising and Business Correspondence

Advertising is an inseparable part of modern living and distribution. Consciously or unconsciously the daily lives of 95 per cent of our population are moulded by this powerful influence. An understanding of the principles of advertising has, therefore, become a necessary part of a business education, and a short course in this subject should be in the curriculum of every school offering business training.

To be successful, the business man must master the art of writing effective business letters. One of the foundation stones of modern business education, therefore, must be a thorough, practical course in business correspondence—a course that not only tells the student how to write, but also gives him a thorough training in composing all kinds of business letters.

UNDERSTANDING ADVERTISING

By Raymond Hawley and James Barton Zabin

List Price $1.20

A fascinating, comprehensive story of advertising, written by two experienced advertising men. Mr. Hawley and Mr. Zabin are members of a large New York advertising agency, and Mr. Hawley also conducts a course in advertising at the well-known Rider College of Trenton, New Jersey. The authors have made the understanding of advertising especially easy and interesting through the reproduction of a wide variety of actual advertisements, several of which have been reproduced in four colors.

This new text is ideal for a short, non-technical course of twenty lessons. The subjects of the lessons are:

What Advertising Is and Where It Is Needed
Kinds of Advertising
The Psychology of Advertising
Writing Copy
How to Plan Simple Layouts
In the Mechanical Shop
Types of Media
Radio Broadcasting
Window and Counter Displays
Continuity of Advertising
Trade-Marks, Slogans, etc.
Humanizing the Uninteresting
Stunt Advertising.
Cooperative Advertising
The Advertising Department
Sales Promotion
The Advertising Agency
Research
The Buying and Selling of Advertising Space
How to Get That First Job in Advertising

BUSINESS LETTERS

FUNCTIONS — PRINCIPLES — COMPOSITION

By Ralph Leslie Johns

Glendale Junior College, Glendale, California.

In Preparation. Publication Date, January 15, 1932.

The primary objective of this new text places the emphasis on the practical use of creditable English in effective, up-to-date business letters. Many texts in this field show students correct English forms. The Johns text goes much further: it makes the student actually do the thing to be learned and repeat his efforts until he is able to write effective business letters of all kinds.

This text has been used in manuscript form with signal success in the training school of the Standard Oil Company of California, in the United States Y. M. C. A. schools of the United States, and in business colleges, high schools, and junior colleges. The wealth of actual business letters contributed by representative business firms is one of the outstanding strong features of this text.

CONTENTS OF "BUSINESS LETTERS"

The Part Business Letters Play in Business
Planning the Letter
Ideas in Letters
Words
Word Technique
Words in the Letter
Grammatical Sureness
Sentences in the Letter
Writing the First Sentence
Letters of Application
Letters in Advertising
The Work of the Sales Letter
Psychology in Sales Letters
The Sales Series
Letters Concerning Credit
Letters of Protest and Censure
Letters of Remittance
Letters of Appreciation
Reports and Technical Papers
Official and Social Letters

THE GREGG PUBLISHING COMPANY

New York Toronto Chicago London Boston Sydney San Francisco

The Educator

VOLUME XXXVII COLUMBUS, OHIO, DECEMBER, 1931 No. 4

PUBLIC SCHOOL HANDWRITING

By DR. FRANK N. FREEMAN,

Reprinted from the February, March, April and May Issues of Normal Instructor and Primary Plans by courtesy of F. A. Owens Publishing Company

CONFLICTING OPINIONS ON HANDWRITING

(First installment appeared in October issue)

To conclude the discussion of the verdict on conflicting opinions on the teaching of handwriting this article will consider the following questions: the grading of the course in handwriting, the type of movement which is most suitable to children, and the relative advantages of the traditional cursive writing and manuscript writing.

The Grading of Writing

In the first place, the course in handwriting must be graded according to the subject matter. If meaning is an important element in writing, what the child writes should have as much meaning for him as possible. We must observe the child's reactions and employ any tests available in order to discover objects which he understands and which are interesting to him. This has been done in designing reading books, and the best modern school readers give a good indication as to the subject matter suitable for children in the various grades.

Akin to subject matter is vocabulary, since words and ideas fit together. We may get an indication of the words that are suitable for the various grades by reviewing the investigations in spelling which have been made in the past few years.

More closely related to the movement itself are the materials which should be used. It is now generally agreed that blackboard writing is easier than writing with a pen or pencil. This is partly because the writing is large and partly because it is naturally done with the whole arm. Blackboard writing is therefore prescribed for the first weeks or months. When the child begins to write on paper, it is natural to give him writing materials which are similar to the crayon with which he writes on the blackboard. He is therefore given either a wax crayon or a coarse pencil. In order to enable him to use somewhat the same type of movement which he employs at the blackboard, he is allowed to write very large. As he gradually acquires skill, he reduces the size of his writing and develops the type of movement which is adapted to writing on paper. After he has mastered the crayon or pencil fairly well, he may be given the pen, which is a more difficult instrument to use.

It has already been suggested that the principle of grading may apply to the movement itself. Some maintain, however, that as soon as the child begins to write at the desk, he should use exactly the same style of movement that he will use as an adult. The early movement at the seat may be somewhat like that used at the blackboard; that is, the child may form a letter with a simple movement of the whole arm and with the arm slightly raised from the desk. As the writing grows smaller, this movement may gradually change to one suitable for desk writing. The arm may gradually be lowered until its weight rests fully on the desk. The child will then develop the regular writing movement. What this should be will now be discussed.

> Dr. Freeman's November article discussed:
> 1. Meaning First Versus Skill First.
> 2. Incidental Teaching Versus Drill.
> 3. The Place of Drill.
> 4. Habit Formation as Applied to Learning to Write.
>
> (Read his October and November articles first.)

Muscular Movement Versus Combined Movement

The objection to the course of development which has just been described comes from those who believe in the exclusive arm movement or the muscular movement. The extreme advocates of muscular movement believe that the fingers should not be allowed to have a share in the formation of the letters. They think that if the child is allowed to use his fingers at all, he will form a habit which is very difficult to break. He should therefore be required to use the muscular movement from the outset. This is the application of the doctrine of habit which was referred to in a preceding paragraph.

Even if the ultimate aim were to develop the exclusive muscular movement it is not at all certain that the doctrine of habit formation would require that it be insisted upon from the beginning; but we have good evidence that the exclusive muscular movement is not a desirable aim for the majority of pupils. The type of movement which has been found to be more natural and more easily developed and one which gives equally good results is the combined movement.

The desirability of insisting upon the exclusive muscular movement was tested first by means of the hand tracer. This is an instrument which, attached to the hand of the writer, measures the amount of the muscular movement. If the writing is done wholly by muscular movement, the tracer makes a record which is similar to that of the writings itself. If the fingers do part of the writing, the tracer record is less clearly formed. A scale has been constructed running from zero to five, and representing different amounts of muscular movement as shown in the tracer record.

(See page 16)

THE EDUCATOR

Published monthly (except July and August)
By THE ZANER-BLOSER CO.,
612 N. Park St., Columbus, O.
E. A. LUPFER ____ Editor
PARKER ZANER BLOSER ____ Business Mgr.

SUBSCRIPTION PRICE, $1.25 A YEAR
(To Canada, 30c more; foreign, 20c more)
Single copy, 15c.

Change of address should be requested promptly in advance, if possible, giving the old as well as the new address.

Advertising rates furnished upon request.

THE EDUCATOR is the best medium through which to reach business college proprietors and managers, commercial teachers and students, and lovers of penmanship. Copy must reach our office by the 10th of the month for the issue of the following month.

Timely and Practical Handwriting Helps

For Teachers and Pupils

By E. A. LUPFER

Article Four
SPACING

The idea of good spacing in the different lines of penmanship and art seems to be to divide white and black spaces into uniform sizes. Spacing is an important factor in legibility, ease in reading and beauty. The best test for spacing is to hold the writing at arms length and see if it is uniform, pleasing to look at, and easy to read. Spaces should be similar in size—the same amount of space in letters as between letters and just a little more space between words than in words. This will make each word stand out alone as a solid unit. In reading, pupils are taught to see entire words as a picture, so in handwriting we should strive for the same things required in reading. Teach your students to space so that when reading each word stands alone as a whole picture, not crowded nor scattered, just far enough apart to be easily read. The individual letters should be seen as part of the word and not as separate units. (See examples A, C, E, and F.)

Extremes in Spacing

Wide spacing between letters (Examples A and E) does not permit easy reading because you see each individual letter separately in place of seeing the entire word as a whole.

Wide spacing between words (Example B) makes reading tiresome and uninviting even in writing which is otherwise well done.

Irregular, spasmodic spaced writing (Examples C and H) is incorrect and careless. Try to read it quickly and see how confusing it is.

Crowded and small writing (See examples on pages 6 and 7, Nov. issue) are unsightly and difficult to read even when spaced regularly. Get spaces inside the loops, **"o's, a's, e's, s's"** and **"r's"** open, clear and about the same size as in other letters.

> **Modern Teaching Trends in Handwriting**
> (First grade)
> 1. Establish good writing habits.
> 2. Reach a definite, reasonable established goal.
> 3. Not to demand a high degree of technical skill.
> 4. Be able to write in a large free style the simple words he most frequently uses.
> 5. Encourage pupils to use the large style of writing which is natural and conforms to the physical development of the child, and to condemn the use of vicious, small adult sized writing by first grade children.

Devices to Help Spacing

Extending lines down from the straight down strokes (Example D) or using transparent, lined rulers are aids in determining if spacing is regular. Train the eye to see uniform spacing by studying good writing.

Letters which are too wide or too narrow (Example I) are not properly spaced. The space inside of the letters should be corrected. A plan for correcting this defect is to strive to make the proper number of letters on a line, about 12. Divide the line into four sections and get three letters in each section, allowing for margins. (See No. 92).

A common practice to get proper spacing between words is to begin a word directly on a perpendicular line drawn from the ending stroke of the preceeding word. (See No. 94.)

What Is Good Spacing?

In **Example D** the first word "trained" shows the spaces marked "x" as being practically equal. The idea is to get the same sized spaces between letters as in letters. As shown in the word "runner" by drawing straight lines down from the down strokes you will find that most of the spaces are approximately the same width. Compound curves take a little more space than simple curves.

Example E. In this word each letter is seen as an individual unit. It is difficult to read the word quickly.

In Example F each word stands out as a picture complete in itself. These words are easily and quickly read.

Example G shows correct spacing between capitals and small letters in words.

Example H. A common error made by students is getting too much space between capitals and small letters.

A Wide spacing increases ease and force to the right but is a poor style for practical writing.

B Too much space between words scatters work and makes it difficult to read easily.

C Irregular spacing makes writing very difficult to read and is very uninviting

D

E

F

G

H

I

Individuality in Spacing

We have endeavored to point out standard spacing. The student should study the ideal first before being allowed to develop individuality. However, no two people can naturally be expected to write exactly the same and therefore spacing varies with different writers. The important thing is to make your writing attractive and easily read.

We are reproducing several styles which we believe will interest you.

K

The specimen by Lyman P. Spencer (Example K) with white letters on black background dates back to 1886. Notice the regularity of spacing and how easy each word is read.

J

The C. C. Canan specimen (Example J), represents a wide easy flowing style which he used in ordinary communications. It was written in 1898.

L

M

The specimen by F. W H. Wiesehahn (Example L), written in 1880, is an odd style and rather crowded in spacing. It is extremely individual. This man was considered a very great penman, but his spacing and uniformity cannot compare with the specimen written by W. G. Christie in 1895 (Example M). This is remarkable spacing and as nearly perfect as any writing you will find.

N

union point
union paint

The word "union" (Example N) was written by Olive Mellon, Supr. of Handwriting, Atlantic City, N. J. The words "point and paint" are by S. Spencer Chambers, Supr. of Handwriting, Syracuse, N. Y.

Criticism

The student who wrote "penholder lightly" (Example O) used a very cramped, slow motion. The pressure should be lightened. This student would do well to review the October lesson and reread the instructions on position. Until a lighter touch is developed little progress will be made.

The student who wrote the capital and small letters **c** (Example P) can improve all his writing by improving his knowledge of form. At the top of the small letters check the motion in order to get the retrace clear. It takes more time on retraces than on turns or angles. See how many letters you can place on the base line.

The party who made the four **E's** (Example Q) should study pen holding. The penholder should point towards the right shoulder and the hand should be up off the side. This party has not been started right. The teacher should help pupils to master the fundamentals described in previous lessons.

In making an exercise be sure that the exercises are in correct proportion. Where an exercise is made too wide or too narrow it establishes incorrect movement and poor letter forms will result.

O

P

Q

This plate is presented to show the spaces occupied by letters in height. An interesting lesson would be to group the letters into families according to their sizes. It is important to know the size of each letter.

Before studying and practicing the regular copies, make a copy of this alphabet to see what improvement you have made so far in the course. Refer to this alphabet in making different letters.

Counting

When we march, we step in time.

We write the letter strokes in time.

No. 82. Write the sentences for your Progress Record Book. These sentences dwell on the **W.**

83

Count as you write.

O 1-2 a 1-2 C 1-2 E 1-2-3 D 1-2-3 P 1-2-3 B 1-2-3-4 R 1-2-3-4 L 1-2-3 S 1-2-3

No. 83. Suggested counts are given for the letter. Have students count or some one who can count well.

84

We go carefully at the retraces.

We swing along between pauses.

No. 84. Explain to the class the meaning of these sentences. At the blackboard demonstrate the pauses and where to swing along without pauses.

85

W W W W W W W W W W W W W W W
W W W W W W W W W W W W W W W
When 1½ lb. of candy costs 90¢ how much will 34 lb. cost?

No. 85. The main movement in the **W** is push and pull. Therefore, work on a straight line exercise. Watch the spacing in the inside of the **W.** Notice height of ending.

86 W w o o a a c c P B b b R

No. 86. More letters and combinations in which we have emphasized retraces.

87

A rule for spelling
When in doubt use the dictionary.

No. 87. If we follow the above suggestion our vocabulary will enlarge. The penmanship class should study words.

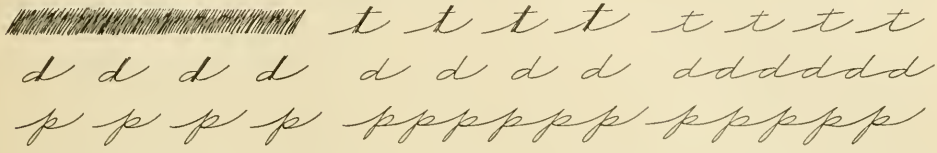
88

accept permission possess addition
account possible afford occasion
excess committee session assessed
succeed occurrence address remitted
affect cooperate witness effortless

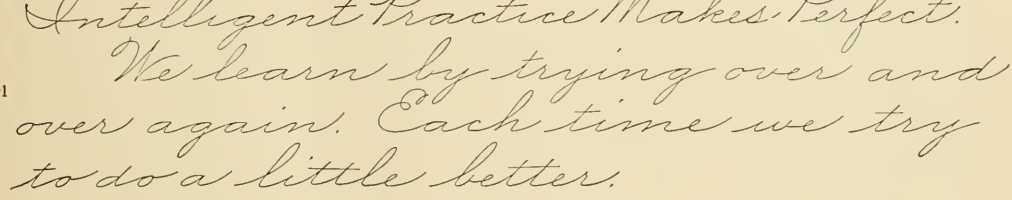
No. 88. Look up these words in the dictionary. Grade your writing on the Correlated Handwriting Scale.
ARE YOU USING YOUR PENMANSHIP IN THE SPELLING LESSON?

89

No. 89. A good exercise to develop **t, d,** and **p.**

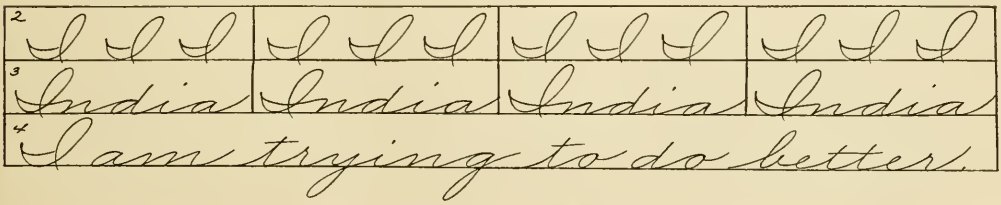
90 

No. 90. In making these letters stress those points which lead to legibility. The **t** should never contain a loop. The **d** should be closed at the top, and the **p** closed at the bottom. The teacher may illustrate at the board some of the letters for which these letters might be mistaken when poorly made.

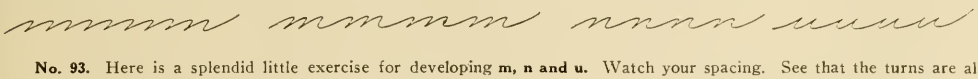
91 

No. 91. Write the sentence for your **Progress Record Book** as carefully as you can. The thought in this sentence is worth considering. Unless your practice is intelligently directed you will make no progress.

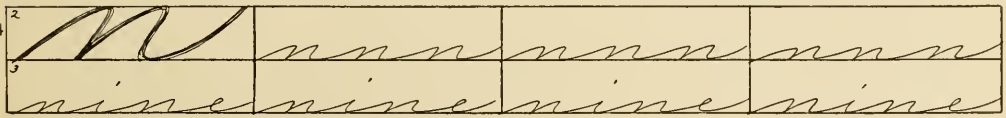
The teacher should inspect the position of all pupils and where necessary have them re-read the instructions given in the September issue on position. If the pupils have slipped back into a slow labored motion have them review the October lesson.

92 

No. 92. This plate, taken from Progressive Lessons in Practical Movement Writing by Raymond C. Goodfellow, shows approximately the correct spacing in capital letters. Keep the back of the **I** straight. Curve the up stroke and watch the boat hook and finish.

93 

No. 93. Here is a splendid little exercise for developing **m, n and u.** Watch your spacing. See that the turns are all evenly rounding. Use a rolling free motion. Be neat and careful.

94 

No. 94. This plate was borrowed from Progressive Lessons in Practical Movement Writing by Raymond C. Goodfellow. It shows how to begin one word directly underneath the finish of the preceeding word. This enables pupils to get approximately the correct spacing between words.

95 Mmmmm Mmmmm Mmmmm Mmmmm

96 M M M M M M M M M M M M

97 N N N N N N N N N N N N N N

98 Message Memory Memorize Margin

99 Messrs Mr Mrs. Miss Nouns Names

No. 95. Work for a rolling free motion and regularity of spacing. Make about four groups and about twelve down strokes. Don't pinch the pen.

No. 96. The **M** contains three turns at the top. See that they are similar in width. Also see that each section is about the same width. You should get about twelve letters on the line for proper proportion. Finish upward like in **i**. Watch the retrace. A check in the motion may be made at the first retrace at the base line.

No. 97. The **N** and **M** are so similar that little extra effort will be necessary in making the **N** after the **M** is mastered. Try not to make the bottom of the letter wider than the top. The loop at the beginning of the letter should be about one third as tall as the letter. Curve the first down stroke.

100 No Now Nor Name Nice Mr. Mrs. Miss

101 Or Ore Oasis As Are Co. Cr. Can

102 Dr. Dis Dear Ere Ease Core Arms

103 Mae can raise corn. Carries sees Eva sew.

104 Dear Marie, Ora was near me in summer.

Nos. 98 to 104. Practice supplementary words with difficult combinations. Master as many of these combinations as time will permit. Rewrite No. 96 for your **Progress Record Book.** First compare the work to see if you have made progress. Be honest in criticizing your own work.

105 Keep comparing your writing with the copy. Know your mistakes and correct them.

No. 105. Here is a beautiful sentence to write and one which should be given careful thought. Write it, giving special attention to spacing and proportion. Place it in your **Progress Record Book** for later reference.

106 K K K K K K K K K K K K K K

K K K K K K K K K K K K K K

No. 106. Aim to master the **K.** The first part is the same as in the **M** and **N.** Come down straight to the base line, stop, then raise the pen. Do not make the mistake of raising the pen while in motion at the base line. The last part of the **K** should be studied. Get the proper space at the top which should be uniform in size with the bottom part of the letter. The loop divides the letter into even sections. If you get the loop too high it will make the space at the top too small for the bottom. Do not crowd the bottom end upward as in the small letter **i.**

It is not important that all of your pupils make a letter each time you count. However, a limited amount of counting will help to guide the speed of the class. Count 1-2, 3-4, 1-2, 3-4, 1-2, 3-4. Counting should be done whenever the class gets cramped in motion and listless.

107 K K K Keep ll hh kk

No. 107. Study the exercises and combinations of letters in this copy. Use a free swing.

108 Know good forms and movement
M. H. King uses correct English and
writes beautiful penmanship.

No. 108. This contains some additional work for practice. Watch spacing.

109 m m m hhh kkk

No. 109. As a movement exercise, wide spacing increases ease but is not good as a final style of writing. Point holder toward shoulder.

Rewrite No. 105 for your **Progress Record Book.** Check up on the position. The feet need not be flat on the floor but should be so placed as to balance and steady the body.

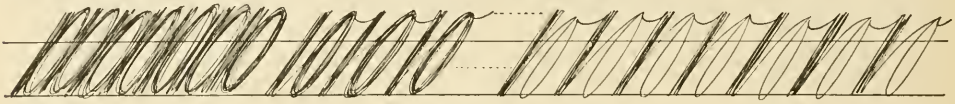
Aladdin

"When I was a beggarly boy,
And lived in a cellar damp,
I had not a friend nor a toy,
But I had Aladdin's lamp;
When I could not sleep for cold,
I had fire enough in my brain,
And builded, with roofs of gold,
My beautiful castles in Spain!"

G. C. Greene, Goldey College, Wilmington, Del., wrote the above. We are sure that Mr. Greene will be glad to see a copy of this poem after you have practiced it faithfully.

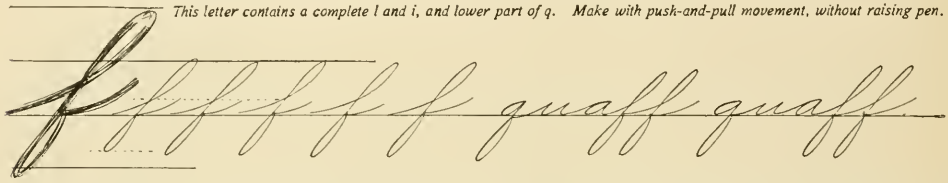
Practical Handwriting

By the late C. P. ZANER



Begin at the top of the exercise, using a push-and-pull motion, making the ovals quite narrow and at the rate of about 200 down strokes a minute. No other exercise will do more for you in the way of precision and freedom than this one if you master it. Shift the elbow a trifle after each exercise. You must think definitely in going from the**O** to the straight-line tracers. Use push-an-pull movement and pause at the tall, narrow top of the **O.**

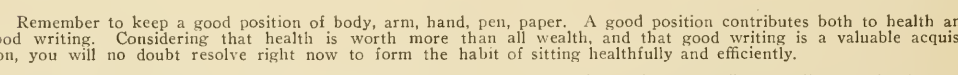
This letter contains a complete l and i, and lower part of q. Make with push-and-pull movement, without raising pen.



The **f** is composed of **l** and **q**. Each **f** should contain a good **l** and a good **i**. Finish the letter carefully on the line by closing it, and not above the line, as is frequently the case with poor writers. The lower loop should be the same length and width as the upper loop, but made in the reverse manner. Try, also, to keep it on the same slant.

This letter is the longest small letter, covering nearly two full spaces. As a consequence, it requires greater fore-arm freedom to execute it well than any other letter. Keep the down stroke nearly straight and on the right slant. Count; 1, 2, 3, 4; 1, 2, 3, 4, etc. Watch slant and size of loops in the word "quaff," and write it without raising the pen, pausing slightly at the finish of the **q** and **f** on the base line.

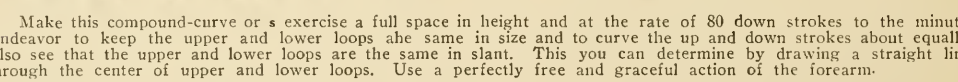
Neither script drawing nor scribbling are worth while. A free movement and a graceful form are the essentials of good writing. Sit healthfully.



Remember to keep a good position of body, arm, hand, pen, paper. A good position contributes both to health and good writing. Considering that health is worth more than all wealth, and that good writing is a valuable acquisition, you will no doubt resolve right now to form the habit of sitting healthfully and efficiently.

Since good writing is a combination of clear thinking and careful practice, you will do well to study the copy closely and then practice upon it patiently until improvement is seen. Be sure to move the arm from the elbow, and to keep the fingers from acting, except slightly in extended small letters such as **d** and **f.**

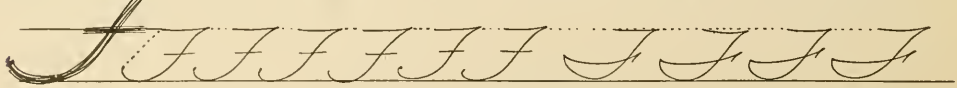
Finish each exercise with dot. Curve up and down strokes equally. Count: right, left, right, left, right, left, stem.



Make this compound-curve or **s** exercise a full space in height and at the rate of 80 down strokes to the minute. Endeavor to keep the upper and lower loops ahe same in size and to curve the up and down strokes about equally. Also see that the upper and lower loops are the same in slant. This you can determine by drawing a straight line through the center of upper and lower loops. Use a perfectly free and graceful action of the forearm.

In the stem, count, 1, 2, for each form at the rate of one a second. Begin it with a slight curve at the top and end it with a little dot about half a space above the base line. Watch carefully the slant and the direction of the beginning and ending of the form. For the stem with a tracer top, count; right, left, right, left, right, left, right, stem, finish.

Make top almost straight. Curve down stroke widely at base. Finish neatly. Use easy, arm movement.



The **F** is precisely the same as the **T,** plus a cross at half the height similar to that found in the small **t**. Count; 1, 2, cross; 1, 2, cross, etc., at the rate of fifty a minute. A line drawn from the beginning point of **F** to the ending should be the same in slant as the main part of the letter as shown by the dotted line. Make the second **F** without raising the pen.

We have frequently spoken of the need for keeping the materials such as pens, inks and paper in good condition. There are some things of more importance than these—mind and body. Inform the mind by careful observation, and manage the hand by clearly directing it as to what it should do. Sleep soundly. Eat wholesome food, exercise wisely, and your writing will improve.

Care and freedom are the secrets of good writing. Keep spacing between letters wide. Watch shoulder of r, finish of w, and hook of c.

Finish each word with care.

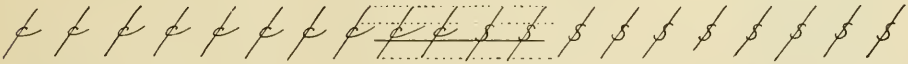
Always read carefully the Italics above the copy, then read the copy, after which it should be studied critically. Endeavor to keep the minimum letters the same in height and the extended letters the same in slant. Also see that all turns are equally rounding and all angles equally sharp. Uniformity is essential for the greatest efficiency.

Then, after studying the work critically, get the arm into proper motion and see how well you can command the pen. Keep the little finger slipping freely from letter to letter, and be sure to finish words just as carefully as you begin them. Watch length, curve and slant of initial and final strokes.

The feet should be uncrossed, back straight at the waist, elbows near corners of the desk, penholder pointing toward the shoulder, and the fingers should not be cramped. These little oval exercises should be made at the rate of from 200 to 300 down strokes to the minute. Make every other one reverse in direction, but the same in proportion.

Drive the arm forcefully, freely in and out of the sleeve in making the straight-line exercises a space and a half high. Strive for uniform spacing, slant and height, and keep the fingers from co-operating with the forearm. Count for the down strokes only, and try to make these exercises at the rate of about 200 down strokes to the minute.

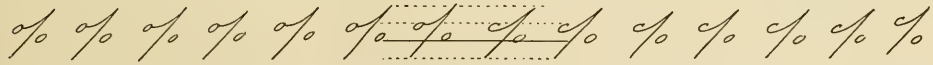
Use push-and-pull movement to make straight line. Little finger may rest in c and s. Be quick but firm and sure Note size and location.



Make the long, straight stroke with a firm, quick downward motion. Make the **c** with a quick, circular motion, curving the downward stroke considerably. The **s** in the dollar sign is made with a quick, twist-like hand action, with the little finger serving as a pivot upon which the hand acts. Make these characters small and plain.

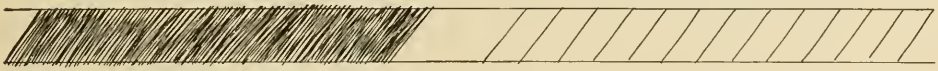
Make the **c** half a space high, and the **s** a space in height. Make the long stroke the same in slant as loop letters. Give plenty of space between the characters, and do the work freely and well. Watch spacing between characters and avoid crowding them too closely together. The little finger may rest in making the small forms.

The "percent" and "care of" characters resemble o and c combined with stem of p. Watch slant of stem and height and location of o and c.



The cipher in the "per cent" and "care of" characters should be made half a space high. That is, one-half as high as you would make **o** or **c** in ordinary writing. Be sure to have the down stroke half way between the characters. Note carefully that the first unit of each character begins at the head line for little letters, and that the second unit rests on the base line. See how neatly you can do these characters. Count; 1, 2, 3, 4; 1, 2, 3, 4, at the rate of about 40 a minute. Give plenty of space between the characters, but keep the units close to the straight line, and equally distant from it. The fingers may aid in this work, but see that the little finger slips in making the long stroke.

See that sleeve is loose so arm can work freely in and out sleeve. Make straight lines spaced nicely at rate of 100 a minute.



Are you sure you are sitting healthfully? Is your sleeve sufficiently loose to let the arm move freely in and out the sleeve while making the straight-line forms? In the first exercise see how compactly and yet free from blots you can make it and maintain a uniform slant from start to finish. Learn to criticise your own work.

In the straight lines be careful to keep them a good distance apart. Start and stop with the pen resting on the line, and secure uniformity in the slant. Try to make this without finger action at the rate of about 100 a minute, which would be just half the rate of speed used in the retrace exercises. Start and end on the blue lines.

STUDENTS' DEPARTMENT

If you desire to see some work from your students on this page, send specimens to the Educator, Columbus, Ohio. Mark the specimens for the Students' Department. It is impossible to publish all of the specimens received, but we are always glad to publish as much good work as possible and to encourage as many penmanship classes as possible.

Kentucky

Kentucky lies between the Appalachian Mountains and the Mississippi River, and midway between the Great Lakes and the Gulf of Mexico.

Kentucky has an area of forty thousand, five hundred and ninety eight square miles. It is smallest of the South Central States, but ranks fifteenth in population among the states of the union, and thirty sixth in size. Kentucky is a little more than three fourths as large as England. Its area is about equal to that of Ireland and Wales combined.

In Kentucky there are six distinct natural regions. They are the Mountain Region; The Cavernous Limestone area; the Knobs; the Blue Grass Region; the Western Coal Fields; and the Jackson Purchase.

Meredith Lowry

A fine specimen of handwriting from an eighth grade pupil, Meredith Lowry, Holmes Jr. High School, Covington, Ky. Seddie H. Grunkemyer is the supervisor of that city. She believes in correlating handwriting with other subjects.

Progress Booklets in Handwriting

Reprinted from Correlated Handwriting Teachers' Manual with Comment by the Editor.

OUR BIRD BOOK

Progress Booklets in handwriting aid greatly in motivating and correlating handwriting with other school subjects. They create interest in handwriting among all students because of the large range of material which can be incorporated into these booklets. If a teacher desires to interest pupils in handwriting and history she can suggest a booklet on history. The same is true of geography, language, literature, nature study or any subject. These booklets may be made as individual booklets or as class booklets.

The illustration on this page shows a Progress Booklet in Handwriting in which birds were selected as the topic for the booklet which was made by the entire class.

How the Booklet Was Made

As soon as it was decided to make a handwriting booklet on birds (suggestion coming from students) considerable time was devoted to the study of various species of birds. The information which the children gathered from various sources was brought to class together with pictures secured from magazines, books, etc. These pictures and material lead to much interesting discussion in the class about the various kinds of birds and their habits.

Writing a Description of Each Bird

After a particular bird was selected by each pupil and its habits studied and discussed each child wrote about the bird he had chosen. The teacher read the story, and corrected the English and spelling. The teacher's next task was to help each pupil individually to correct his handwriting with the aid of the Correlated Compendium or Practice Book as a guide. It required some time to collect this material, to get the English corrected and to improve the handwriting. No child's paper was accepted until a neat well written page was handed in.

Drawing and Mounting the Birds

After each pupil had succeeded in getting his descriptive part completed for the bird book, he was instructed to draw in pencil the bird he had selected. The bird was colored in its natural colors by cutting out the various parts from colored paper and pasting them on the drawing. It was finally mounted on a colored background on the opposite page to the written description. In this work pupils received aid from the art teacher, thus correlating handwriting and art. The material was mounted on heavier colored paper and bound with a heavy cardboard by means of paper fasteners. A cord, ribbon, or rings may be used in binding booklets.

Teachers find the making of Progress Booklets very effective in impressing children with the importance of handwriting, in developing interests in handwriting and maintaining that interest in connection with the various other school subjects.

Suggestions for Booklets

There is no limit to the kinds of booklets that can be profitably made, or the manner in which they are made. The following are a few suggested titles:

A Visit to the City.
The Live Carnival.
Eskimo Land.
Vacation Time.
Holidays.
George Washington.
Indians.
The Parade.
Our Home.
Helping Father and Mother.
Safety First.
My Riddle Book.
Books I Have Read.
Courtesy.
Honesty.
Motivating Our Handwriting.
Our Wild Flowers.

This child and her classmates are proud of their bird booklet.

Can you write this sentence in two minutes, with an easy movement, and with a quality of handwriting which is equal to the standard for the fifth grade?

Insist that pupils keep their handwriting in the booklets up to a high standard. Have them use their handwriting text book daily to improve their handwriting.

PUBLIC SCHOOL HANDWRITING

By Dr. Frank N. Freeman

(Continued from page 5)

When the writing of the children in the different grades is compared by means of the method just described, it is found that there is a progression in the amount of muscular movement which is used. In the lower grades practically no children use an exclusive muscular movement. As we go up the grades a somewhat higher percentage of children use the muscular movement. For example, out of thirty-three seven-year-old children, ten used no muscular movement at all, twenty-one used the lowest grade, and two the second grade. Out of thirty-eight fourteen-year-old children, on the other hand, only one used no muscular movement at all, sixteen used the first grade, ten the second, four the third, four the fourth, and three the fifth grade. Even at this age, and in a school where muscular movement was emphasized, twenty-seven children out of thirty-eight used only a small amount of muscular movement.

This study, then, shows that with all the effort which has been expended to develop muscular movement, the large majority of children fail to use it. If, in order to meet the requirements of the law of habit formation, it is necessary that the child use only the muscular movement through his entire career, it is clear that practically all children violate this law and that it would be impossible to so plan the instruction that the law would be observed. Only three fourteen-year-old children in the investigation just referred to were using the muscular movement without a trace of finger movement.

Another way of studying muscular movement is to compare the writing of children who use exclusive muscular movement with the writing of those who use partly muscular movement and partly finger movement. When this comparison is made we find that there is little relationship between the use of the exclusive muscular movement and the quality of the writing. For example, in one school 14 per cent of the poor writers used exclusive muscular movement and 13 per cent of the good writers used this movement. In another school 47 per cent of the poor writers · d the exclusive muscular movement and 28 per cent of the good writers. Among a small group of adults, 24 per cent of the poor writers and 38 per cent of the good writers used exclusive muscular movement. Putting all of these results together, we see that it makes no difference whether a person uses an exclusive muscular movement or some other type of movement.

The only conclusion to be drawn from this evidence is that it is not reasonable to insist on the exclusive muscular movement. It is a very difficult type of movement to learn, even for adults. The type of movement which is now rapidly taking the place of the exclusive muscular movement may be called the combined movement. In the combined movement the arm moves back and forth on the muscle pad somewhat as in the exclusive muscular movement, but it does not form all the details of the letters. These are completed by the movements of the fingers and of the hand. The hand slides lightly upon the nails or on the joints of the third and fourth fingers and moves along from left to right while the letters are being formed. In this way the different parts of the hand and arm combine easily and flexibly in producing the letter forms and the movement from one letter to another.

An advantage of the combined movement is that it does not need to be stressed, as does the muscular movement. After the pupil is given a few appropriate exercises, he will naturally fall into the combined movement. It is undesirable to make him think too much about the movement or the position of his hand.

A very important feature of writing is its rhythm. This was recognized in the traditional method of teaching, but it was developed in a somewhat artificial way. The chief method used was to employ a large amount of formal drill on very simple exercises, such as ovals and push-and-pull exercises. These exercises do develop rhythm, but the rhythm does not always carry over to the writing, and when it does, it is not always well suited to the production of the complex letter forms. A few formal exercises may be desirable, but another type of exercise should also be given to develop rhythm in the writing itslf. This consists of writing actual letter forms to the count rather than mere formal drills. A reasonable amount of writing to the count has been shown to increase the rhythm of the child's writing.

Manuscript Writing

Until the last few years there had been little debate concerning the style of writing which should be taught. Vertical writing had been discarded, various forms of medial and intermedial slant had been tried, and the country had standardized on a "business style," which was not so extreme in slant as the old Spencerian style but which had more slant than the styles immediately following vertical writing. The business style of writing, of course, is connective, or cursive. The letters are rather widely separated and approach an angular form as a result of the free and vigorous movement which is used in making the letters and in passing from one letter to another. This style of writing is the expression of a strong emphasis on movement. In manuscript writing the letters are disconnected, that is, the pen is lifted between letters and in some cases the pen is lifted between parts of a letter. The letters are rounded and are either vertical or slightly slanting. The whole style is compact, because of the closeness of the letters within the words.

The advocates of manuscript writing claim for it several advantages. They say that it is more legible and beautiful than cursive writing, and that therefore children enjoy writing the manuscript style more than they enjoy writing the cursive style. They say, also, that it is more easily learned, because the letter forms more closely resemble those of print. Finally, they meet the objection that it is more slowly written by claiming that tests have shown it to be as rapid as the cursive writing. A significant point which is not discussed is the kind of movement used in manuscript writing and the relation of the movement to fluency and ease of writing.

The writing movement in manuscript and cursive writing has been compared by the motion-picture method in a recent study made by Mr. W. H. Gray.* Mr. Gray has compared the movement in manuscript and cursive writing of ten adults who use both styles. He also compared the movement of ten fifth-grade pupils who write the manuscript style with that of ten other fifth-grade pupils of equal ability who write the cursive style. He found that the manuscript writer makes more pauses than does the cursive writer. The cursive writer speeds up more in the mildle of the strokes. In manuscript writing a rather slow drawing movement is used, broken by many pauses. In cursive writing a more rapid swinging movement is used, with fewer pauses. The manuscript style leads to an emphasis on letter form, while the cursive style leads to an emphasis on fluency and ease.

The foregoing description of the two styles of writing strongly suggests that manuscript writing is preferable in the early stages of writing, while cursive writing is preferable for mature writing; for correctness of form is the aim which is uppermost in the first two grades or so, while fluency and ease of performance assume greater prominence in the intermediate and upper grades. The question then arises as to whether the solution of the problem may not lie in using both styles, beginning with one and then shifting to the other.

This suggestion raises a new problem. Can the shift be made from the manuscript to the cursive style without causing undue conflict in the child's habits? This question is now being studied in a practical classroom experiment in the Elementary School of the University of Chicago.

During the time when the manuscript style is used, the children write the roman capitals. When the cursive style is reached, they use the ordinary cursive capitals. There is little conflict between the form and the movement in manuscript writing and the form and the movement in the cursive style of writing.

In the next article an outline of the procedure for the primary grades will be given.

*Unpublished Doctor's dissertation in the University of Chicago Library entitled. "An Experimental Comparison of the Movements in Manuscript Writing and Cursive Writing."

Prepared by the American Crayon Co., Sandusky, Ohio

PURPOSE OF THESE ARTICLES

To assist superintendents and other school executives, teachers, building managers and school custodians in the care of schoolroom blackboards, and because of the vital importance to child welfare as affected by the impairment of sight, due to improper blackboard lighting, installation and care, the American Crayon Company presents herewith the results of an investigation of these problems. By questionnaire and research, practically every available source of information has been drawn upon, including the leading blackboard manufacturers and school management authorities. These articles are offered with the belief that they will not only contribute to "sight saving" in the schoolroom but it will eliminate for teachers many disagreeable features of blackboard work, and materially lengthen the life of the blackboards in your schools.

Blackboards—Their Care and Importance in Visual Education

"Sight Saving" class showing special seating arrangement.—Courtesy of St. Louis schools.

Relation of "Sight Saving" to Position of Blackboards From Standpoint of Proper Lighting

To quote in brief from "Code of Lighting School Buildings" of the American Engineering Standards Committee, prepared under the sponsorship of the Illuminating Engineering Society and the American Institute of Architects, 19 West 44th Street, New York City:

"Blackboard shall be illuminated and located with respect to light sources so as to avoid glare. The surface of blackboards shall be made and kept as dull as possible. Blackboards shall not be located in the same wall with windows . . . otherwise in combination with other conditions they are a source of eyestrain. Pupils are often required to look at blackboards for long periods of time. . . . Blackboards with dull surfaces reduce the annoyance of reflected images, and facilitate reading the marks thereon. . . . Pupils seated in the shaded area (of any schoolroom) will experience glare from blackboards on the front wall, if they have a glossy surface."

Chalk crayons have a decided bearing on these conditions. Many of the cheaper "dustless" blackboard chalk crayons contain varying quantities of white clay, soapstone or some similar material which is used as a filler or adulterant. These materials will not erase cleanly, but pack into the tooth of the board and in a short time the board accumulates a slick, glossy coating which is not only ruinous to its efficiency as a writing surface, but the cause of dangerous eyestrain.

To keep blackboards normally dull, it is necessary to use a chalk crayon which contains no grease, clay or binder of a glossy nature.

The importance of these requisites is emphasized by the National Lamp Works of the General Electric Company, Nela Park, Cleveland, O., in a booklet entitled "School Lighting." To quote from this booklet:

"We live in a visual world, and our sense of sight is a valuable birthright. We call upon our eyes to function under lighting we know is poor, the resulting eyestrain causing general fatigue, headaches, nervousness, indigestion, or even permanent impairment of vision. With our children the porposition is different. Their eyesight—their priceless birthright—is entrusted to our care, and it is clearly our responsibility to see that nothing impairs it unnecessarily . . . Education at the expense of good vision tends to defeat its own purpose."

(To be continued)

FRESH From PEN

Zaner, Wesco, Lampman, Blanchard, Albin,—America to Japan.—FOR SALE.

Route 4, Box 141 Indianapolis, Ind.

LAWRENCE'S NEW SUPERINTENDENT.

Our old readers will be delighted to hear of the success of Mr. C. E. Birch who has recently been elected superintendent of the Lawrence, Kansas public schools. Mr. Birch has contributed articles to The Educator and has been one of the staunch promoters of commercial education. One of his series of articles, "Letters of a Schoolmaster" which appeared in The Educator is now published in book form. Mr. Birch is also the author of Lessons in Rapid Calculation, Applied Business Calculation, Fundamentals of Business, Fundamentals of Business Training, Office dictation, Expert Dictation, Vocabulary Method of Typing, Accuracy Plus. In addition to the above books several charts and devices in handwriting and arithmetic have been published. He has also conducted departments in several journals.

C. E. BIRCH

It is a pleasure to know that the Lawrence School Board recognized the work of one of it's own faithful servants. Over one hundred applications were filed for the vacancy. Mr. Birch had not even made application for the position, but the board realized that Mr. Birch was qualified for the position by experience, training and a knowledge of the local conditions and elected him. He is listed in Who's Who among American authors.

Mr. Birch has been connected with the Lawrence schools for the past ten years. He was one of the organizers of the first commercial course in the Lawrence High School. Previous to his work in the Lawrence Public Schools he was connected with the Haskell Institute for fifteen years. Before that he taught in the Kansas City Business College. Mr. Birch was principal of the Chilocco Indian School at Chilocco, Okla., from 1903-06. At Haskell's he taught commercial subjects and finally became principal of the School from 1910 to 1917 and was assistant superintendent from 1917 to 1921.

Mr. Birch is a practical educator. He is modest and is not given to spectacular methods but in his quiet way accomplishes much.

THE CHILD AND HANDWRITING

By ALICE E. BENBOW,
Supervisor of Handwriting, Trenton, N. J.

In the October issue of the National Educational Association Magazine, Dr. Caroline B. Zachary, Director of the Mental Hygiene Institute of Montclair, New Jersey, introduced her article on mental hygiene by giving a description of the procedure in two schoolrooms, each exemplifying a philosophy of life.

The first schoolroom is an interpretation of the belief in a static life or society. In it all plans and activities of children are carefully predicted by **someone else in advance.** In the second is found the results of recognizing the changing and dynamic make-up of society. All plans and activities are determined, **as in life,** by the necessities of the situation.

Since there are these two incompatible philosophies of life, it follows that there are two incompatible philosophies of education. The first—the older, the traditional, the logical—emphasizes the knowledges of the ages to be learned by **the child** preparatory to living an adult life; the other—the modern, the psychological, the reasonable—recognizes **the child as a person** who is now living in a changing world.

Can one follow this contrast and endeavor to make a specific application of these two philosophies of education to the field of handwriting? What is the analogy?

We have two points of departure, the first — handwriting, the subject, a body of knowledges and skills; the second — the child, who is to learn the use of this nearly universally required tool.

By accepting the fact of a rapidly changing world we are driven to conclude that it is impracticable to store up knowledges and skills for the future. Following closely upon this conclusion is its corollary that those who have children intrusted to their care must prepare them to meet the future by helping them to face present day situations adequately.

Let us inquire further into the specialized problem which confronts those who must teach the child to write, by asking another question. Why write?

Writing is one tool of individual expression and one whose use is generally required. Writing has use only as it helps to fulfill the need for individual expression, whether it is communication, motor activity, fanciful or ornamental arrangements or amusing and satisfying nonsense characters.

Communication, is that phase of expression which is recognized as one of the first needs of the human race. It has always had a rightful place in public school curriculums. Oral and written composition, oral and written English attest this fact.

Instead of slavishly following a day by day pre-determined outline of lessons which are graded according to a logical plan, the aim of the modern teacher of writing is to help each individual child to gain a common medium of expression which will insure more permanency than the spoken word.

Does this mean that children will be allowed to try the so-called "go as you please" or "hunt and pick" method? No. Shall we begin by teaching elements of letters, then letters themselves and when these are mastered build words of these known elements and letters? Most emphatically **No** — no more than we would begin to teach reading by the alphabet method.

What then is modern procedure in handwriting teaching?

Handwriting — a tool cannot be separated from its use—expression—any more than the hammer can be ignored when driving a nail. It is sensible to learn the use of a tool by **using it in practical situations** and not in artificially set up situations. This is our old familiar educational principle, "Learn a skill in the way it is to be used."

"Every written lesson is a writing lesson" is a brief creed which expresses much in little.

One of its meanings to the teacher is that every time a child writes he is emphasizing either a good or a poor writing habit. This sounds a warning to the thoughtful teacher and bids her consider her teaching practices, and the part she has in the teaching-learning situation.

A successful teacher is constantly evaluating her work by critically examining her teaching practices. She considers individual or small group approach vs. mass approach. She watches her written assignments not only for length and amount, but also for the writing skills required. Much strong foundation work in writing is destroyed by too heavy a superstructure of assigned application.

Another meaning is that, although children learn more easily and more usably a skill whose use they recognize and evaluate as practical, a skill is not learned by **observing** its use nor by **attempting** its use. The skill must be learned through conscious effort on the part of the child **with frequent opportunities for judging the results of his effort.**

It means that a child may practice and make progress in writing while working upon a totally different problem such as subject matter in any regular written lesson. It also means that he must have definite times which are devoted to the acquisition of particular writing techniques which **have been found necessary** in the writing which he has attempted or which will be necessary before he can make further progress.

Of course, it is not common sense to expect any child to do his very best writing when wrestling with problems of English, mathematics or written work of any kind. His attention and effort are divided as they are not divided when he is **copying** a piece of work. There are certain points that he can keep in mind regarding his regular written work, however, such as arrangement, good or proper size, correct posture and certain individual points for improvement. But I am sure that many of us would think it unfair if **our** writing ability was always judged upon our first draft work. This statement must not be taken as an argument for a double standard of writing —one for show and the other for daily use. It is a plea for understanding judgment.

Teachers must know when to commend and when to condemn a child's writing result and must be consciously working to have him lessen the difference between what he **can** do when writing presents no complications and what he **does do** when working out a problem in expression.

If writing is to be taught as a usable tool and not as a detached art, the pupil must feel that he gains power as he uses the tool. It is in subscribing to this proposition that the progressive teacher justifies the teaching of writing and the use of drill. By drill is meant purposeful, pointed individual drill as opposed to a predetermined and logically arranged drills, or as we sometime have heard it called "abstract drill." Drill has a very definite place in all teaching, but predetermined, abstract, mass drill or drill which is planned to meet an **assumed** need is wasteful of time and effort and destructive of interest and progress. Children learn to make **a's** by writing **a's** and using **a's** far more quickly and effectively than by spending a large proportion of practice time upon developmental drills.

If a child wishes to attempt a piece of written work such as writing his name, telling a story or relating his experience, he should be allowed to try.

The teacher may suspect or even **know** that it is far beyond his ability but the conviction of need for help results from the unsuccessful attempt. It is at this time that the teacher as a teacher becomes a necessity. This is the place for intelligent criticism and judging. She observes the attempt and the result and if we listen to the conference we shall hear something like this—"Well, Leonard, what have you done? Yes, I see it is writing. What does it say? That is what you wanted to say, but it doesn't say that to me. I can't read it. Let us see if **anyone** here can read it. Ask Miss A..... to come and read it. You did try hard but you don't know how to write it so that other people can read it, do you? Shall I help you? Watch me.

See me stand up straight and see how large I can write when I stand up. People can't read such small writing. Now this says, 'Daddy bought me a pair of roller skates. I tried them on and fell down.' That is an interesting story. Ask Miss A..... if she can read mine. Ask your brother from third grade to come and read it. I will write it on a big piece of paper and you may put your name on the back. This afternoon I'll help you to begin to learn to write it so everyone will be able to read it." Thus the teacher while commending effort and giving credit for quality of content begins (1) to point toward necessary technique (blackboard posture), (2) to emphasize the fact that readability or legibility in writing is necessary, (3) to stress the cooperation between writer and reader, (4) to establish a standard by showing him **how** as well as **what**, (5) to set a definite time for him to receive help, and (6) to set up a goal which he is expected to reach.

What happens in the afternoon?

The whole story (two sentences) is presented again and now it is time to try to write "Daddy" or the teacher may say, "I have to write your name for you very often, and I had to write it on the back of this paper, why don't you start to learn that first? Then you can learn to write your story afterward." The procedure is the same—the meaningful content is presented as a whole and then broken up into its parts. To the beginner "Daddy" is hard and after he discovers that his effort is not successful it may be again divided and he may try **D.**

One successful teacher of writing in first grade makes it a practice to clip to the large sheets upon which she writes for the children, any successful childish attempt as an evidence of achievement and consequent encouragement. Thus upon John's name in the name file is often found clipped a good **oh.** Although he cannot yet make an acceptable **J** this tangible record gives him courage for renewed effort.

In early days of school life the teacher recognizes the value of large drawings on blackboard and large newsprint sheets. Here may be developed certain techniques and habits of work which contribute to the writing process, such as—**efficient body adjustment** at blackboard; crayon holding; large free forms; **increased accuracy** in representation (of the fire truck, for instance) through re-directing observations to the discovery that all the wheels cannot be seen on one side or that the body of the truck is longer than it is high; repetition (which is only **one** form of drill) for improved forms, rounder wheels, straighter sides.

Even in the kindergarten, children are surrounded with script experiences — individual names written by the teacher for birthday, address, committee files; Helen's story written by the teacher; the name of Frank's dog written by the teacher; class or group letters written by the teacher; encouragement to use individual name slips written by the teacher in identifying drawings, pieces of work, luncheon, pairs of rubbers, etc., and help for those children who evince ability, desire or need to write their own names.

A continuation of this type of work in early first grade with increasing definiteness and purpose on the part of the teacher is almost demanded by children coming from kindergarten. The teacher calls attention to files of names, to lists of committees, to records of desirable individual achievements written by herself, yet, constantly brings individuals to witness how it is done and sets apart a time for children to attempt to do their own writing. This is all teaching, for the forward looking teacher of the individual sees the end from the beginning and makes every situation contribute to growth. She may disappointedly remark, "I did hope Angelo would be able to write his name on the committee chart this week but I have to do it for him even yet," but follows this quickly by the assignment,—"In the pre-school period you and I will work on the **g,** Angelo, so that you can put yours up over mine." The procedure is according to the principle—"From the whole to its parts" for Angelo after recognizing his name in its entirety learns the letters one by one, or two by two if able to go at the latter rate in a practice period with teacher demonstration, guidance and supervision.

We have talked of early **beginnings** in writing, but that is not the only place where individuals and their needs must be recognized.

The procedure is the same as children grow in variety of experiences, in ability to express themselves and in skill of execution.

The difficulty of the individual must be seen, recognized, and the proper remedial measure offered, with stress laid upon the follow-up process such as — repetition in demonstration, explanation and encouragement as well as repetition in the actual practice.

Mere repetition of a copy from a writing text-book has little if any practical value. An insignificant amount of thought is required in such activity, and after all, teachers of handwriting must make their contribution to the development of a thinking person whose thinking results in right action.

How then shall copies be used?—as reference material for individual and group consultation, as corrective material, as a standard, as an ideal and as the ultimate authority upon disputed questions.

If a child writes too small — the accepted size is shown in the text book; if he makes abrupt final strokes the reference book is a silent teacher; if he jumps from one word to the next, leaving too much space between words, prove this point by the text book.

When writing from the text book or in observing any piece of written work it frequently happens that only one major difficulty is encountered in the material proposed. Shall it all be written over and over in order to correct this one difficulty? Is it satisfactory to be reprimanded as a group for the wrong doing of one **known** person?

It is time to break away from this traditional practice and to show children a better way—(Regular written work discloses needs far more plainly than copying from a text.)

1. Discover the weakness by critically observing the whole attempt. This is conviction.
2. Make the discovery very specific by finding the exact trouble—phase of appearance of the page, part of a letter form. This is diagnosis.
3. Decide—Where did I make my first mistake?—wrong stroke, too brief a study of the model, poor physical adjustment. This is cause of error.
4. What will correct this error? This is remedial measure.
5. **Stop** doing the incorrect way. **Begin** to do the correct way. This is corrective procedure.
6. Be thoughtful in subsequent writing and use the corrected habit. This is purposeful practice.

No amount of teacher example, telling or exhorting will bring about the ideal situation for learning. There must be cooperation and the surest way to stimulate cooperation is to recognize the child's **needs** (as well as desires) and to admit in thought, word and action that he has as much business to help meet this need as the teacher. In other words, planning together or as it is called in our educational "patter" **participation** is the first step toward satisfaction and achievement.

The child who knows where he is going and how to get there has a greater chance of reaching his goal than one who is only informed that he is going somewhere.

The following is an informal, narrative report of a visit to a sixth grade class. Every child is of foreign extraction. The supervisor asked if there was any news. Sam said, "Do you want to know how many sixth grade writers we have?" "Of course." He motioned for them to stand and twenty-five out of thirty-six rose. "How did you find out?" Philomena described the method. "Miss M..... wrote a letter on the blackboard to try us out and we all copied it. Then she put up the sixth grade measuring scale and there was the letter. We took our papers up just a few at a time and Miss M..... helped us measure. Some are in group one and some are in group two." Emilio said, "Don't ask how many are in group three?" "Well," said the supervisor, "What is left for the children in group one?" (This group of writers are advanced sixth grade). Concetta contributed this, "They are only in group one for copying and there are only eight in group one. We must have more people in group one and they must work to be in group one in their written lessons." There was much more to the conversation, including illustration by papers and demonstrations on the blackboard when language failed, but the teacher sat in the back of the room. It was a "Children's

(Continued on page 28)

...PROGRAM...

Thirty-Fourth Annual Convention

National Commercial Teachers' Federation

The Stevens Hotel, Chicago

Dec. 28, 29, 30

MONDAY, DECEMBER 28

Registration—2:00 to 4:00 P. M.
Third Floor Corridor

Federation Reception—8:00 P. M.
North Ball Room

Informal Reception—In charge of Mr. and Mrs. Henry Holm and ladies of Local Committee.

Dancing.

TUESDAY, DECEMBER 29

Registration—9:00 A. M. to 4:00 P. M.
Third Floor Corridor

Meeting—9:30 A. M.
North Ball Room

Preliminary Music by First Prize Winner, Chicago High School Band.

Invocation.

The Star Spangled Banner.

Introduction of Mayor Cermak by Paul Moser, Local Chairman.

Address of Welcome — Mayor Anton J. Cermak, Chicago.

Response—Irving R. Garbutt, President, Director of Commercial Education, Cincinnati.

"They That Can, Do; They That Can't Do, Teach"—Dr. Rees Edgar Tulloss, Pres., Wittenberg College, Springfield, O.

Business and Announcements.

Luncheon—12:15 to 1:30 P. M.
Grand Ball Room

Presiding—J. Murray Hill, Bowling Green, Ky., Business University.

WEDNESDAY, DECEMBER 30

Registration—9:00 A. M. to 4:00 P. M.
Third Floor Corridor

Meeting—9:30 A. M.
North Ball Room

Preliminary Music.

Community Singing under direction of George E. McClellan, Pres., Littleford School, Cincinnati.

"Education for Democracy" — Rabbi Abba H. Silver, The Temple, Cleveland.

Business.

Election of Officers.

Banquet—6:30 P. M.
Grand Ball Room

Toastmaster—Irving R. Garbutt, Pres.

Introduction of Guests.

"Teacher Inspiration"—Dr. Calvin C. Althouse, Philadelphia.

Vocal Selections—Hugh C. Dickerson, Chicago.

Guest of Honor—Dr. John R. Gregg.

Awarding of 100% Certificates.

Distribution of Exhibitors' Prizes.

IRVING R. GARBUTT,
President N. C. T. F.

Inauguration of Officers.

Adjournment.

Dancing.

PUBLIC SCHOOLS DEPT.

TUESDAY, DECEMBER 29

1:30 to 3:00 P. M.—North Ball Room

Chairman—B. S. Frost, High School of Commerce, Detroit.

"How Can Industry and Commercial Education Give an Ideal Training for Citizenship?" Miss Grace Darrah, Woodward High School, Cincinnati.

The Commercial Teacher in the Vocational Guidance Program — Professor E. A. Zelliot, University of Denver, Denver.

"The Degree of Attainment Essential for Commercial Subjects, Illustrated by Typewriting, Stenography, English, Spelling and Judgment", Dr. L. J. O'Rourke, Director of Personnel Research, United States Civil Service Commission, Washington.

WEDNESDAY, DECEMBER 30

1:30 to 3:00 P. M.—North Ball Room

Chairman—B. S. Frost, High School of Commerce, Detroit.

"The Development of Character in the Class Room"—Miss Maxwell Munroe, High School of Commerce, Detroit.

"The Upgrading Trend in Commercial Education" — William L. Moore, Prin. John Hay High School, Cleveland.

"A Program for Developing Placement Service for Commercial Graduates" —J. Evan Armstrong, Pres., Armstrong College of Business Administration, Berkeley, Calif.

Discussion.

Election of Officers.

PRIVATE SCHOOLS DEPT.

TUESDAY, DECEMBER 29

1:30 to 3:00 P. M.—North Assembly Room

Chairman—W. A. Robbins, Lincoln, Nebr., School of Commerce.

"Business Science—General and Specific"—N. B. Curtis, Westinghouse High School, Pittsburgh.

Discussion.

"Methods That Should Be Used by Private Schools in Determining Grades"—Mrs. Jewell Spinks, Tyler, Tex., Commercial College.

Discussion.

WEDNESDAY, DECEMBER 30

1:30 to 3:00 P. M.—North Assembly Room

Chairman—W. A. Robbins, Lincoln, Nebr., School of Commerce.

"How May Private School Teachers Improve Themselves and Increase Their Worth to the School?" J. Murray Hill, Bowling Green, Ky., Business Univ.

Discussion.

Demonstration Class in Shorthand (with pupils), Miss Harriet Schwenker, University of Nebraska, Lincoln.

Discussion.

Election of Officers.

SHORTHAND AND TYPEWRITING ROUND TABLE

TUESDAY, DECEMBER 29

3:30 to 5:00 P. M.—North Ball Room

Chairman—Leslie J. Whale, High School of Commerce, Detroit.

Demonstration Lesson in Shorthand (with pupils), Miss Eleanor Skimin, Northern High School, Detroit.

"Typewriting, A Subject to be Taught" —Miss Helen Reynolds, Ohio University, Athens.

"The Trend of Measuring Effectiveness in Shorthand Transcription"—Mr. E. W. Harrison, John Hay High School, Cleveland.

Discussion.

WEDNESDAY, DECEMBER 30

3:30 to 5:00 P. M.—North Ball Room

Chairman—Leslie J. Whale, High School of Commerce, Detroit.

I. Demonstration Lesson in Typewriting—Mrs. Marion F. Tedens, Supervisor of Typewriting, Chicago. (Several teachers and students will participate).

II. Symposium on Shorthand Transcription — Discussion leader: Mr. J. O. Malott, Specialist in Commercial Education, Washington, D. C.

(a) My Method of Teaching Transcription — Miss Hester C. Wood, Peru, Ind., Senior High School.

(b) My Method of Teaching Transcription — Mr. R. F. Webb, State Teachers College, Indiana, Pa.

(c) An Analytical Study to the Development of Transcription Skill — Miss Anne Sima, Grosse Pointe, Mich., High School.

Discussion.

Election of Officers.

BUSINESS ROUND TABLE

TUESDAY, DECEMBER 29

3:30 to 5:00 P. M.—North Assembly Room

Chairman—Paul A. Carlson, State Teachers College, Whitewater, Wis.

"A New Attitude in the Teaching of Commercial Law" — H. I. Good, Hutchison High School, Buffalo.

"Wisconsin Surveys Commercial Education"—T. T. Goff, State Teachers College, Whitewater, Wis.

"My Most Disturbing Class-Room Problems" — (Suggested remedies through free for all discussion) — (Questions or statement of problem to be deposited with chairman as early as possible).

WEDNESDAY, DECEMBER 30

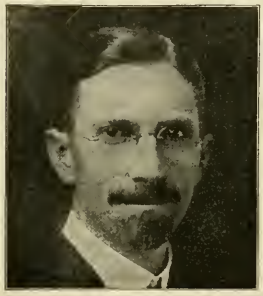
3:30 to 5:00 P. M.—North Assembly Room

"Vocational Guidance with High School Commercial Clubs"—R. J. Burton, Wausau, Wis., High School.

"A Study of the Effect of Single and Double Class Periods" — E. L. Cooper, State Teachers College, Albany, N. Y.

"My Most Disturbing Class-Room Problems" — (Continued from the first session).

Election of Officers.



Dr. Frank N. Freeman, of the University of Chicago, will give a talk on penmanship on Wednesday, December 30.

COLLEGE INSTRUCTORS' ROUND TABLE

TUESDAY, DECEMBER 29

3:30 to 5:00 P. M.—Room 2

Chairman—J. D. Delp, Missouri State Teachers' College, Springfield, Mo.

"The Function of Shorthand in the National Planning of Business Education" — Miss Ann Brewington, University of Chicago.

Discussion — Sheperd Young, Indiana State Teachers' College, Terre Haute, Ind.

"National Planning of Business Education" — Leverett S. Lyon, The Brookings Institution, Washington, D. C.

Discussion — E. G. Blackstone, The State University of Iowa, Iowa City.

Discussion.

WEDNESDAY, DECEMBER 30

Chairman—J. D. Delp, Missouri State Teachers College, Springfield, Mo.

"Training of a Business Correspondent" —Alta Gwinn Saunders, University of Illinois, Urbana, Ill.

Discussion—P. O. Selby, State Teachers College, Kirksville, Mo.

"Problems in Initiating a Commercial Teacher Training Program"—D. D. Lessenberry, The University of Pittsburgh.

Discussion—Arthur Williams, Illinois State Normal University, Normal, Ill.

Discussion.

Election of Officers.

STENOTYPE ROUND TABLE

TUESDAY, DCEMBER 29

3:30 to 5:00 P. M.—Room 1

Chairman—Vernal H. Carmichael, Ball State Teachers' College, Muncie, Ind.

Demonstration Lessons: "Presentation of a Lesson in Stenotypy Theory" —Miss Josephine Wiggins, Wheaton, Ill., Community High School.

"Presentation of a Lesson in Stenotypy Speed"—(With a class of pupils)—Miss Margaret Martin, Moser School, Chicago, Ill.

Discussion.

"Getting Results in the Stenotypy Class-room"—Miss Bessie C. Hutchison, The Business Institute, Detroit, Mich.

WEDNESDAY, DECEMBER 30

3:30 to 5:00 P. M.—Room 1

Presiding—D. D. Miller, Miller School of Business, Cincinnati, Ohio.

General Topic—Most Effective Method of "Selling" Prospective Students and Employers on Stenotypy.

Discussion.

Election of Officers.

PENMANSHIP ROUND TABLE

TUESDAY, DECEMBER 29

3:30 to 5:00 P. M.—Room 5

Chairman—Virgil C. Graham, Supervisor of Penmanship, Des Moines, Iowa.

"The Organization of Handwriting Instruction Throughout a School System"—Miss Bertha A. Connor, Director of Handwriting, Boston. (Miss Connor will exhibit original handwriting covering a period of about 300 years.)

"Some Common Problems in the Teaching of Handwriting"—J. A. Savage, Superviso rof Handwriting, Omaha, Nebr.

Discussion.

WEDNESDAY, DECEMBER 30

3:30 to 5:00 P. M.—Room 5

Chairman—Virgil C. Graham, Supervisor of Penmanship, Des Moines, Iowa.

"Recent Progress and Developments in the Field of Handwriting" — Dr. Frank N. Freeman, University of Chicago, Chicago, Ill.

Class Room Demonstration in Penmanship (using Chicago High School pupils) — A. M. Wonnell, Asst. Supervisor of Handwriting, Cincinnati, Ohio.

Discussion.

Election of Officers.

N. A. P. T. S. HANDWRITING CONTEST

There was much interest shown in the handwriting contest conducted by the National Association of Penmanship Teachers and Supervisors in 1930. No doubt, hundreds of teachers were greatly benefited by the extra practicing they did, to say nothing of the enthusiasm to which the children were exposed as a result of this added interest.

It is, therefore, deemed advisable to conduct a similar contest this year and thus continue the good work. The contest will be open only to teachers who are actually teaching handwriting and who are members of the Association. If you are not a member, join now so you may receive the regular contest blank a little later. These blanks will contain full information of the contest and will be sent to all teacher members of the N. A. P. T. S. in plenty of time to allow for intensive practice on the material to be written.

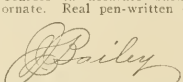
Awards will be granted to the three best writers and their papers will be shown at the regular exhibit of the Association at Rochester in April.

Start to practice now by getting better acquainted with your old pen so that by the time you receive the contest material, you will be in good trim. Look for further information in The Educator.

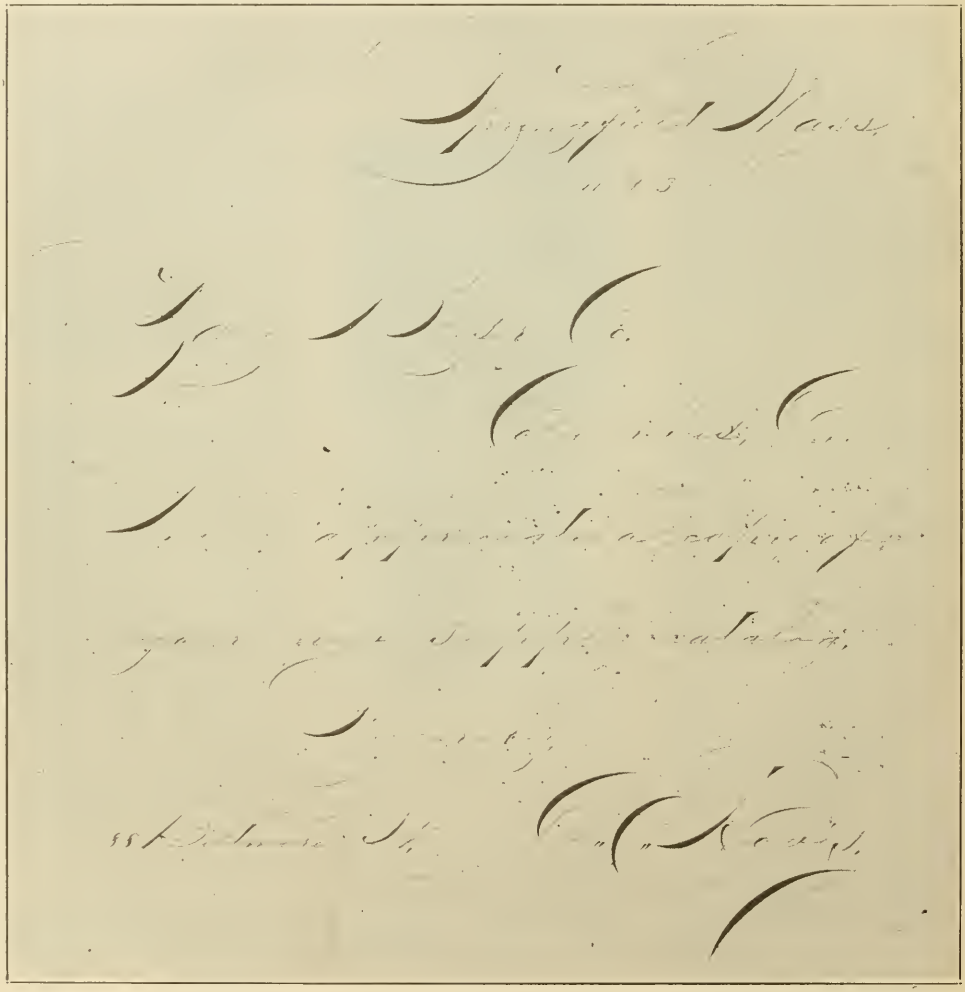
CONTEST COMMITTEE,
A. M. HINDS, Chairman.

Penmanship by Mail

Courses in accurate business and dashy ornate. Real pen-written copies with red-ink criticisms. Folder on request. Send 10 cents for specimen (No stamps, please). One penman business writer says: "You are the best now living."



704 Armadale Avenue Toronto, Ont.



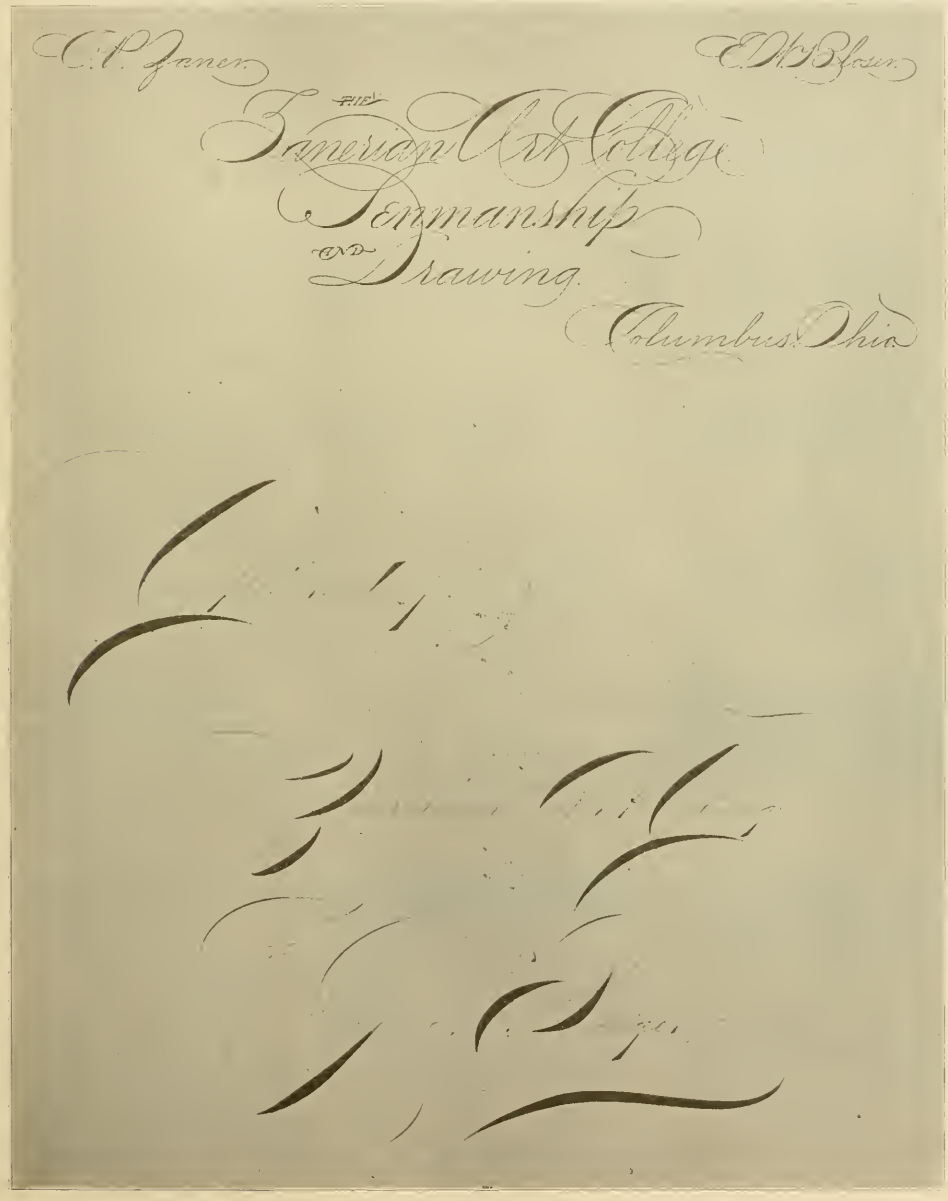
This beautiful letter was received from O. E. Hovis, an engrosser in the Massachusetts Mutual Life Insurance Co., Springfield, Mass. Mr. Hovis is a very skilled engrosser.

ORNAMENTAL PENMANSHIP

By E. W. BLOSER

Comment by E. A. Lupfer

We give this month some dashy ornamental penmanship, especially adapted for advertising purposes. This style is spectacular and requires very little time. It is a style which has been used to a great extent in advertising by some of the leading business colleges. The big, bold strokes are very attractive and beautiful and, of course, cover much space. It is the kind of work people like to see. Ornamental penmanship is valuable in some positions for advertising purposes. To prove this write a sales letter to someone and enclose it in an envelope beautifully addressed in ornamental penmanship. It will get the attention.



Writing, 6B

Campbell
Miller School

June 3, 1931
Mrs. McKenna

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1233445678 90. Mr. Mrs. Jr. Sr.

For Parcel-Marking, Map-Lettering,
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Labels, Titles, Tickets, Cataloging,
Public Documents, Etc.

Mr. E. R Wood, Supervisor of Handwriting, Huntington, W. Va., spends a week before Christmas on plain, rapid lettering. At that time of the year, many packages are mailed and lettering such as shown above is an excellent style to use.

The last week or so of school, when the regular work has been completed and time drags heavily, they find it profitable to spend some time on lettering. The above was lettered by a sixth grade pupil. While this lettering does not compare in speed to the fluent, cursive writing done by Mr. Wood's sixth grade pupils, it has the advantage of being very legible. Mr. Wood believes every pupil should at some time or other be taught to do plain lettering.

SCHOOL NEWS
An Educational Journal of Real Merit
Regular Departments
PENMANSHIP ARITMETIC CIVICS
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America's Handwriting Magazine
Devoted to Penmanship and Commercial Education
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LETTERING
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ARTICLES ON THE TEACHING AND SUPERVISION OF PENMANSHIP.
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THE AMERICAN PENMAN
55 Fifth Avenue NEW YORK

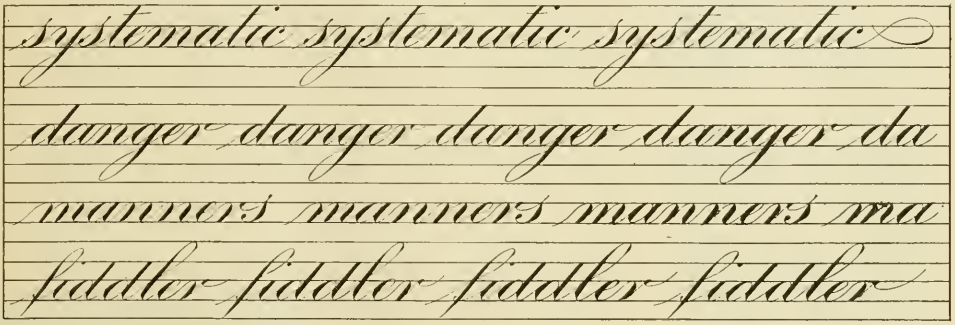
Lessons in Engrosser's Script

By courtesy of C. W. Jones, Brockton, Mass.

LESSON No. 14

Words again are presented to give you a review on upper and lower loops and other letters you have practiced on. You will find the letter **"s"** one which is repeated many times in this lesson. It should be given special attention. Curve your upward stroke raising your pen at the top. Make the shade and while making it think of a circle. Bring the dot up around the up stroke gracefully. The suggestion of a shade at the top of a letter may be put on last and should not be very large. See that the **"s"** shade appears as long as the shades in other short letters. It is an easy matter to get this shade bunchy and awkward.

Nothing worthwhile is acquired without considerable effort. We hope you are enjoying your practice for unless you do enjoy it it makes it more difficult for you.



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The Charting Method—LOW TUITION RATES. Try "STRAHM" oblique penholders, made for those who appreciate the best. ALL CIRCULARS FREE. Address F. L. Tower, Penman, 601 Pleasant Street, Hammonton, New Jersey, U. S. A.

PENMEN
Write for free descriptive circulars describing my new line of Scrapbooks, B. E. Binders, Kodak Books, and the new "B. E. Binder Scrapbook". One dozen cards, 10c. A specimen of lettering in color, 25c.
J. H. BACHTENKIRCHER
Lafayette, Ind.

Write for book, "How to Become a Good Penman," and beautiful specimens. FREE. Your name on card if you enclose stamp. F. W. Tamblyn, 406 Ridge Bldg., Kansas City, Mo.

BACK NUMBERS
We have a few sets of The Business Educator for the following years:
September 1921 to June 1922
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September 1928 to June 1929
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September 1930 to June 1931
Send your remittance today if you wish to get one of these few sets. Price $1.25.
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Ask about our Booklet Diplomas—Original specimens of Brush and Penwork for sale—Engrossing
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Questioned Documents
A NEW BOOK Discussing Disputed Handwriting
of interest to every teacher and student of handwriting. Circulars with Chapter Subjects, also Reprint of Reviews sent upon request. The book is recommended and sold by
The ZANER-BLOSER Company, Columbus, Ohio. 612 N. Park St.

Some Qualities of a Good Penmanship Teacher

By RALPH F. MARSHALL, Supervisor of Handwriting, Altoona, Pa.

Every teacher has some good points. Many always possess more good qualities than others. The beginning teacher will be able to pick up many of the knacks of handwriting from day to day if she puts her whole heart and soul into the work. The experienced teacher should always be able to handle her class more efficiently than the beginner.

The experienced teacher who desires to be a progressive leader in her work is always on the lookout for the latest methods and devices in writing.

1.—A good penmanship Teacher possesses many qualities! She will be a good disciplinarian, and will have control of her class at all times.

2.—She will be enthusiastic and will instill in her class a spirit of enthusiasm.

3.—She will keep her class interested through the various methods and devices.

4.—She will secure a Teacher's Certificate in Handwriting.

5.—She will not concentrate on letter form only, but will build up rate, quality, arrangement of material, alignment and many other worth while points.

6.—She will be a good blackboard demonstrator.

7.—Will cooperate with departmental teachers who teach the allied subjects where writing is required.

8.—She will place a great amount of emphasis upon Posture when pupils do any writing.

9.—She will be alert and active so as to use every minute of time allotted to writing in the daily schedule.

10.—The good teacher will conduct contests in her class as well as between other classes in her building.

11.—She will always welcome the Penmanship Supervisor at all times, and will accept his suggestions as instructive rather than destructive.

12.—The good teacher will never have the attitude that she knows everything, and nothing remains to be learned.

13.—She will accept no careless work in other subjects.

14.—A good teacher will not neglect the left-handed pupils.

15.—She will practice only what she preaches. While writing at her desk in front of her class she will assume a good position and will use a good movement.

16.—The A-1 teacher will have a neat and well arranged schedule sheet on her door. She will use the same letter forms as are used in the writing class.

17.—A good writing teacher will be interested in working out correlation projects with other subjects.

18.—She will use a scale and will get the pupils interested in judging their own quality.

19.—She will clip specimens from a penmanship magazine and post on a bulletin board as an incentive for better work.

20.—She will discuss the value of handwriting to her class.

A RECOMMENDATION

A teacher who has been using his own system of shorthand says of the Conner system—"I will suggest its purchase to all those who are to do comparative investigation in shorthand." Here is a philosophy of shorthand; here is the science of phonetics translated harmoniously into a method of writing which commands with facility the English language—representing the generality of words in full and with a combined brevity and legibility above other systems. For the textbook apply to C. C. CONNER, EAST NORTHFIELD, MASS.

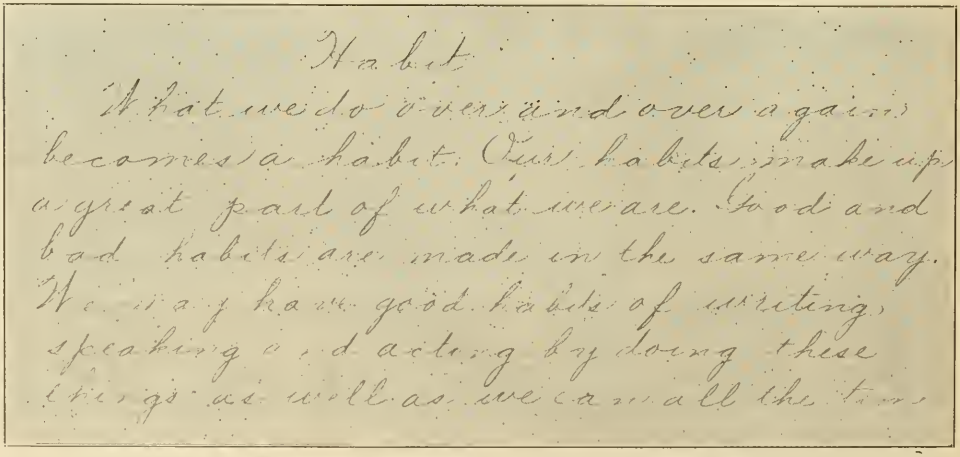
CINCINNATI PENMANSHIP TEACHER DIES

Mrs. Ruth Donnell Bagel, one of the special teachers of handwriting in the Cincinnati Schools, died on Sept. 27, 1931. Mrs. Bagel will be greatly missed by the members of the handwriting department, and by a host of friends in the schools in which she taught.

Miss Josephine Snyder, formerly a teacher of Slippery Rock State Normal School, Pa., has succeeded Mrs. Bagel in Cincinnati. Both attended The Zanerian College of Penmanship.

MASTER Penmanship

Special this month: Complete Business Writing Course by our Master Penman for only $5.00. Address
G. W. McGUIRE,
Hill's Business University.
Oklahoma City, Okla.


Habit

What we do over and over again becomes a habit. Our habits make up a great part of what we are. Good and bad habits are made in the same way. We may have good habits of writing, speaking and acting by doing these things as well as we can all the time

Miss Iris Brown of Roundup, Mont., who wrote the above is a teacher taking correspondence work in handwriting to improve her penmanship teaching. It would be a pleasure if all teachers wrote an easy flowing hand like the above.

DESIGNING AND ENGROSSING

By E. L. BROWN,
Rockland, Maine

COVER DESIGN

(See Cover Page.)

Students in pen drawing will, we feel sure, find something of particular interest in this design. First, a cover design must be attractive; its lettering easily read; its symbols and decorative features should have some significance. In planning the cover for the December Educator the season is suggested by the icy effect of the letters and the holly leaves and berries. The lamp of knowledge and book suggest education; the head of Minerva, wisdom; and the palette suggests are in general. A rough sketch should be the first step, and it should be made on a sheet other than that for the pen work. Much correcting will be necessary before proper proportions of the different parts and accurate drawing are attained. When a satisfactory drawing is made, cover back of sketch with pencil smut, then tack the sheet over the cardboard and trace the design. Next spend considerable time in refining the drawing before the pen and ink work is attempted. Size of original design about 11 x 15½ inches. India ink is best for this class of work (we use Zanerian Ink) and the lines must be intensely black for best results in zinc etching. Soft delicate tones are obtained by diluting India ink with water for reproduction by the half-half-tone process, or for engrossed resolutions. That famous penman of the old school, A. R. Dunton, produced pen work that rivalled steel engraving by using diluted ink and crow-quill pens.

Add the darkest tones first as a key to all other values. Use a No. 3 broad pen and make all lines vertically leaving the background of the words "The Educator" sparkling with bits of the white cardboard showing, also preserve the effect of coldness by suggesting icicles hanging on the letters. If you lose the desired effect of ice in certain places correct the defect by using Chinese white. A little care will preclude the necessity of using Chinese white, however.

Study the color values of the holly very critically, and the quality of lines used for the different tones. The head of Minerva and the background are interesting in effect. A fine pen must be used for lighter tones, and a coarser one for shadows. Aim for vibration of color by varying direction and thickness of lines, and proper blending of tones. The ability to make a well-balanced design is the result of continued study and practice.

Write us about your problems and we will be glad to help you.

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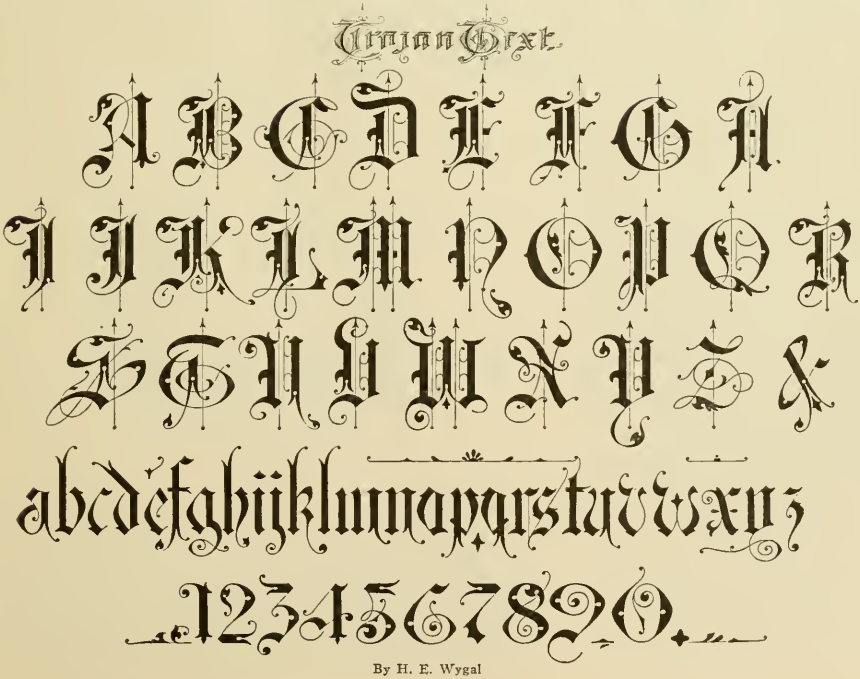


By H. E. Wygal

THE CHILD AND HANDWRITING

(Continued from page 19)

Hour". The fact that they made contributions, displayed individual and community interests and satisfactions proved that this was no unusual procedure.

There are many familiar terms and expressions used by writing teachers that seem to lose their meaning as they become trite — motivation, remedial measures, carry-over, follow-up, devices, applied writing, special teachers, projects, program time, awards, rewards, etc. Instead of motivations we have writing situations too numerous to mention, etc. But the term **practice** is **not** out of date. It has often changed in type and if it has changed in type from perfunctory to purposeful it may decrease in amount and still show more fruitful results.

Now there is a new term—"Unit of Work." It seems to have more reason for being than most of its predecessors. Why? Because in a Unit of Work the individual child has a place. Because there is unification instead of division of subject matter. Because there is cooperation and dependence, one upon another, even in independent action. Because there is satisfaction and accomplishment for the individual when he can have a chance to contribute to the success of the group.

A Unit of Work is not a mechanical device. It does not lend itself to detailed planning far **in advance,** but it **does** lend itself to detailed planning. It does require a clear understanding of expected outcomes and a wise use of unexpected situations. It does demand a flexible mind but not a vacillating mind.

Units of Work do not always offer sufficient opportunity for gaining desired knowledges, skills, or habits of work. When this is discovered the thorough, attentive teach provides extra opportunities and periods for acquiring necessary information. If a Unit of Work stimulates reading and the acquisition of factual information it may be glaringly weak in opportunities for written expression. It must be borne in mind, however, that there is no excuse for lack of development in writing skill on this account. Situations for writing, teaching and practice must be afforded by presenting varied, intrinsically interesting, and necessary experiences, in addition to those involved in the Unit of Work.

This discussion has aimed to emphasize the individual approach in the teaching of handwriting. It has left untouched, however, the vast fields of individual records and assignments so necessary to be considered when we are contemplating work from the standpoint of the **child** instead of from the standpoint of the **subject.**

Two other articles are being prepared for THE EDUCATOR by Miss Benbow on "Supervision of Handwriting in the Public Schools."

A NEW COURSE OF LESSONS IN SHOW CARD WRITING

MAXWELL L. HELLER

Maxwell L. Heller, of the Seward Park High School, New York City, has prepared a series of five lessons on "Make Your Own Show Cards" for The Educator.

Mr. Heller is the author of "The New Standard Letterer and Show Card Writer" and "How To Letter". He has had twenty years of actual practice and teaching of the art. He is a teacher and letterer of rare ability, explicite in detail, and illustrates and explains every step thoroughly. His lessons are presented with the idea of showing how to do it.

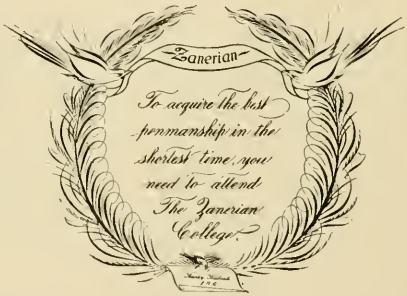
All who desire to learn to letter show cards should follow this course of lessons. Show card writing is a good profession and as a side line will add many dollars to your income.

A Successfull Teacher

1. Knows her subject.
2. Is at home in her classroom.
3. Is neat in appearance, energetic, industrious and physically fit.
4. Knows her pupils and inspires them to do their best.
5. Is kind but firm in her directions.
6. Her work is well planned but aforesight and vision tell her when she may make a detour.
7. Her initiative and knowledge make classes interesting.
8. Has a sense of humor.
9. Has imagination.
10. Her room is orderly, attractive, well ventilated and creates a working atmosphere.
11. Keeps tools out for use — not hidden in closets.
12. Gains the respect and admiration of her administrators.

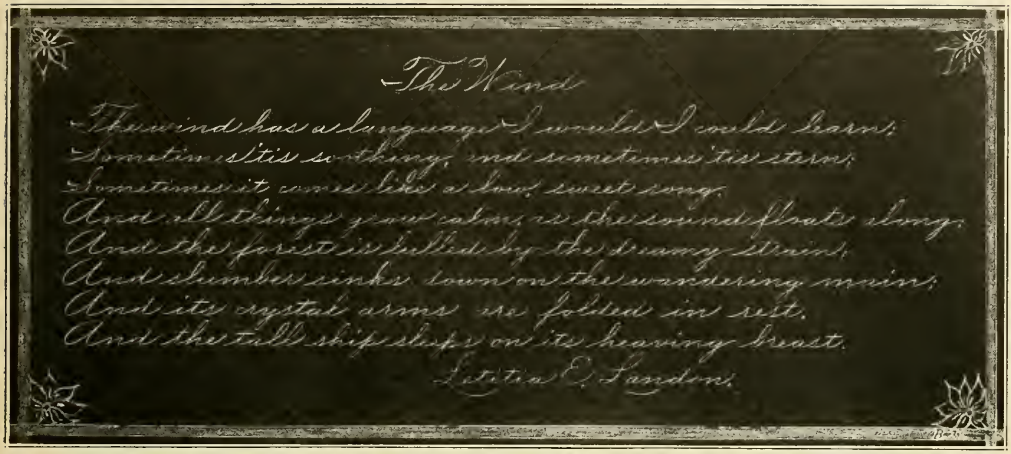
The above "Points of a Successful Teacher" were written by Miss Ethel Kesterton. They were taken from the daily experiences in the Champaign, Illinois, Public Schools, where she supervises the handwriting.

Stephen A. Ziller, Columbus, Ohio, lettered these points in his exquisite style of lettering.



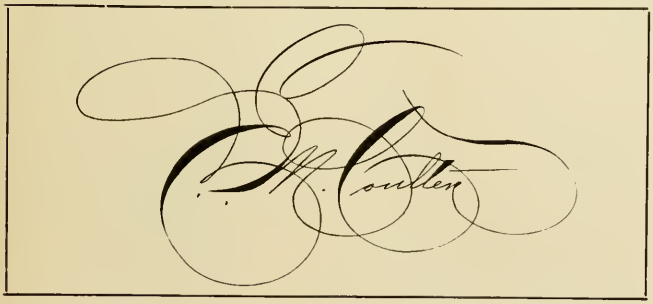
This specimen was prepared by Harry Kubesh, and the cut was loaned to us by F. A. Krupp of the Interstate Bus. Coll., Fargo, N. D. Mr. Kubesh is a former student of Mr. Krupp. In sending the cut to us Mr. Krupp writes, "Harry is teaching school at Glasgow, Mont. He informs me that when he attends teachers' conventions, he is frequently called upon to demonstrate penmanship at the blackboard which gives him an opportunity to prove the value of being able to write not only business writing but ornamental writing, lettering, etc."

In fact, I know that because of his writing he has been able to secure teaching positions where others who lack that ability are numbered with the unemployed.



Written by Parker Zaner Bloser

The sixth of a series of letterheads from the F. W. Martin Company, Boston, Mass. Plain lettering and script combine very well in making attractive letterheads. Penmen should try to sell more letterheads to business concerns.



E. M. Coulter, President of the Roanoke National Business College, Roanoke, Va., is sending out some very attractive literature these days. It is especially attractive in the way he signs his name to the letters.

The letters are full of practical advice to young men and women. He takes a very optimistic view of present conditions and urges young men and women to prepare now so that when positions are opened up that they may be ready for them. This is certainly sound advice for any school to preach.

The signature on Mr. Coulter's letter is written with a very delicate ink. In reproducing it, it was necessary for the engraver to retouch it which naturally makes the reproduction a little heavier than the original signature.

We congratulate Mr. Coulter upon his skill and practical letter writing.

THE ENDLESS LINE PENMAN

A package of cards has been received from R. R. Richardson, 1323 Vermont Ave., N. W., Washington, D. C., who takes the above title. He is a card writer and prides himself in the number of flourishes he can put on his cards. His idea is to make it difficult to tell where he starts. He states that the public is interested in his writing because of its oddity. He works for just the opposite to simplicity.

You Too Can Learn

Lettering, Engrossing, Ornamental Writing, Card Writing, Business Writing, and Engrossing script from the six books which retailed at $2.70. The six books sent for $1.00. Four Madarasz specimens free as premium, Circular and specimen of my work if you enclose a stamp.

C. W. Jones, 224 Main St., Brockton, Mass.

ARTHUR P. MYERS

Gives correspondence instruction in Business Writing, Artistic Writing, Card Writing, Bird Flourishing, Engrossing, Illuminating, Drawing and an eminently comprehensive course in Commercial Designing, consisting of Head and Figure, Fashion Illustrating, Perspective, Composition, Historic Ornament, etc. No printed copies—all hand work.

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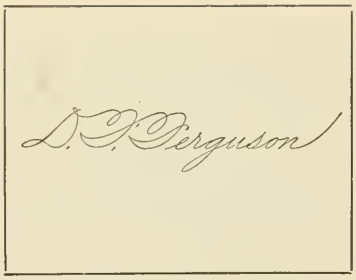


This card was prepared by H. J. Walter, Chicago, Ill. The cut was loaned to us by D. F. Ferguson, President of Success Business College.

A letterhead by J. H. Moody, Kansas City, Mo.

BACHTENKKIRCHER'S BINDERS

We received some very practical, well made binders from Mr. J. H. Bachtenkircher, Lafayette, Ind., which interested us very much.

One binder is made especially for preserving The Educator. The binder is so made that the magazine can be inserted each month without any difficulty. This is one of the handiest binders we have seen. There was also a loose leaf scrapbook made on the same plan for pasting in specimens and pages from The Educator.

Mr. Bachtenkircher is not only a skillful penman, but has demonstrated his ability as a book binder.

J. H. BACHTENKIRCHER

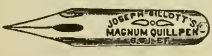
The American Crayon Company has been in the crayon manufacturing business for ninety-six years. They make a crayon for practically every purpose. If you have any blackboard or crayon problems, write to them at Box 581, Sandusky, Ohio. We are sure they will be glad to help you.—Editor.

Gillott's Pens

The Most Perfect of Pens

No. 1 Principality Pen

No. 604 E. F. Double Elastic Pen



No. 601 E. F. Magnum Quill Pen

Gillott's Pens stand in the front rank as regards Temper, Elasticity and Durability

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REWARD FOR FAITHFUL SERVICE

When Sprinfield, Mass., opened her fine million dollar High School of Commerce some years ago, S. O. Smith, the skillful penman, was selected to teach handwriting in that magnificent new school. Later he taught some of the other commercial subjects.

On October 27, 1931, the new Van Sickle Junior High School was formally opened in Springfield. The person selected as principal of this new school is none other than our friend, S. O. Smith, who has contributed courses of lessons and specimens of penmanship to this magazine.

We congratulate Mr. Smith and wish him much success in his new position.

REQUIREMENTS FOR PENMANSHIP SUPERVISION IN PENNSYLVANIA.

The following qualifications will be required for penmanship supervision:

1. The holding of a valid teacher's certificate.
2. Two years' teaching experience including the teaching of penmanship.
3. A diploma of achievement from a standard penmanship school or system.
4. A certificate of approved training showing the complexion of not less than 90 hours of approved instruction in penmanship.

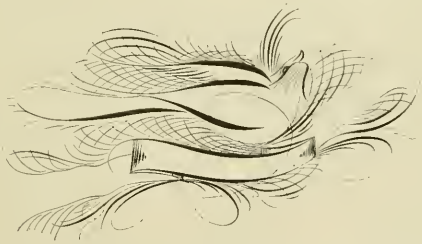
I want to congratulate you upon the excellent illustrations in the November, 1931, copy of The Educator, showing various defects in handwriting.

I am also much pleased to get the article by Dr. Freeman on "Teaching Handwriting". It is very fortunate indeed that a man like Dr. Freeman should have taken up and given such skillful attention to the teaching of handwriting.

Twenty-five or thirty years ago the educational world knew but little about the subject and there were all kinds of ridiculous theories being followed. I think I agree with Dr. Freeman in every point that he makes, and I have some basis for an opinion on the subject as I was a teacher of handwriting for about twenty-five years.

I congratulate you upon the excellence of your publication, The Educator. I am sure that there are thousands who look forward to its appearance each month with pleasure.

ALBERT S. OSBORN,
Examiner of Questioned Documents,
225 Broadway, New York, N. Y.



Mr. W. H. Morgan, Avondale, W. Va., is turning out some very skillful work these days. The above flourish is from his pen.

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CONTINENTAL TEACHERS' AGENCY, Bowling Green, Ky.

Our good friends, Mr. and Mrs. J. R. Rosen, paid us a visit this past summer.

Mr. Rosen is conducting a studio in Boston. We wish that all the aspiring young engrossers could have talked with Mr. Rosen and received the same inspiration which we received, for surely Mr. Rosen painted a very encouraging picture of engrossing. Mr. Rosen knows because he is conducting a very successful studio. In addition to being able to execute very high class work, Mr. Rosen is a business man.

The above piece of engrossing was loaned to us by Mr. Rosen. It was made in colors and is indeed a very rich piece of work.

BOOK REVIEWS

Our readers are interested in books of merit, but especially in books of interest and value to commercial teachers, including books of special educational value and books on business subjects. All such books will be briefly reviewed in these columns, the object being to enable our readers to determine their value.

Circles and Squares: Book Two—By Marguerite Marquart, Director of Art, and Jean T. Mitchell, Supervisor of Art, Newark Public Schools. Paper cover, 80 pages. Published by the World Book Company, Yonkers-on-Hudson, New York.

This is a drawing book for use in the progressive art course to provide the pupil with the help he needs in mastering principles of perspective. CIRCLES AND SQUARES: BOOK ONE, published last year, was limited to work with circles and dealt primarily with problems of foreshortening. BOOK TWO, a companion volume, extends the work to squares and to true perspective of objects and their interrelations in groups.

The place of such material as this in the present-day drawing class is an important one. These books are designed for the pupil's own use at the point in his art work where he needs to understand foresbortening and perspective if his drawing is to improve. They provide special training and practice which it has frequently been difficult or inconvenient for the teacher to give. The ideas and material of these attractive books should indeed develop real power to draw.

Each problem in perspective drawing that the pupil is likely to meet is taken up singly and presented inductively. He is taught to "think through" his problems, to discover the significant lines of an object, and to use these as a framework for building his drawing. In Book Two, geometrical perspective is successfully taught to pupils who have no knowledge of geometry.

C. P. A. Review: Questions and Problems in Auditing and in Accounting Theory and Practice—By Sidney G. Winter, A. B., M. S., Certified Public Accountant, Professor and Head of the Division of Accounting, College of Commerce, University of Iowa. Published by Prentifce-Hall, Inc., New York City, N. Y. Cloth cover, 556 pages.

This book is intended to afford a comprehensive review of the principles of accounting and to provide training in the application of these principles to specific problems. It is designed to be of service both as a text for classroom use and as a guide to those individuals who are studying privately prior to their sitting for the C. P. A. examinations.

As a treatise it is not exhaustive, yet it seems reasonable to assume that the student of accountancy who masters its content may consider himself a well-prepared candidate for his examination in so far as he may become well prepared through the studying of books. The value of practical experience in accounting cannot be denied and should not be underestimated. It is impossible to place between the covers of a book any satisfactory substitute for practical experience. It is also true, on the other hand, that in a lifetime of practical experience one may fail, through chance, to encounter many problems concerning which the well-trained accountant should be fully informed. It would seem, then, that the best preparation for accounting work must lie in a happy combination of accounting practice and adequate theoretical background—in the solving of accounting problems through the application of accounting theory.

No attempt has been made to prepare lesson assignments, nor to indicate a par time limit for the solution of any of the problems. It is the author's opinion that the student's first task is the acuiring of a working knowledge of the subject. Speed may be developed gradually.

Answers to Questions and Solutions to Problems for the above-mentioned book, C. P. A. Review, have also been prepared in book form, published by Prentice-Hall.

Problems in Retail Merchandising—By John W. Wingate, M.S., in Retailing, D.C.S., and Elmer O. Schaller, M.S., in Retailing. Published by Prentice-Hall, Inc., New York City. Paper cover, 166 pages.

A distinction may be made between a CASE and a PROBLEM as applied to retailing. A CASE is the broader term, including all types of business situations that require analysis and decision. Many cases have to do with matters of policy, and accordingly have no clear-cut, generally accepted solutions.

A PROMBLEM, on the other hand, contains in its statement all facts necessary for a solution. It involves an accepted method of attack and a definite answer. Opinion is largely eliminated but may be a factor in problems that involve the making of budgets based upon definite date in regard to performance to date. Policy cases and problems are essential tools in the teaching of retail merchandising. They are samples of the jobs to be performed in the store. Cases, however, involve the top management and are beyond the scope of junior executives and the rank and file.

The chief equipment of information that the young man or woman entering merchandising should possess is not a knowledge of the pros and cons of policy, but rather a mastery of the technical tools he or she will have to use at once. There should be an understanding of how markup percentages are determined, how invoices are made out, how discounts are computed, how profits are arrived at, how expenses are classified and distributed, how the relationship between sales and stocks is controlled, and how statistical data are analyzed to determine points of strength and weakness.

This book represents a collection of problems covering various phases of retail merchandising. Most are of a mathematical nature, but some involve legal matters in regard to which there is ample precedent for uniform decisions. Others involve the analysis of figures rather than their manipulation. The problems have been grouped in eighteen sections that are arranged in an order logical for purposes of study. The majority were used in the courses, Retail Merchandising or Retail Merchandising Control, and have proved valuable in helping students to grasp fundamental relationships. In many sections, several problems of a type are included so as to allow ample drill.

The problems are designed for the use of either the independent student or the class. They will prove particularly useful in connection with executive training courses in stores. They do not attempt to give a complete exposition of the technique necessary for solution. This information may be obtained from the suggested references at the end of each section. This book is not intended to take the place of a text, but rather to provide problems to supplement a text. It has been prepared particularly to accompany the books in the Retailing Series—RETAIL BUYING, RETAIL MERCHANDISING, PRINCIPLES OF RETAILING, and the forthcoming books DOLLAR MERCHANDISE CONTROL, and UNIT MERCHANDISE CONTROL.

If these problems are to be used in connection with a single course, it is suggested that the sections be taken up in the order in which they appear. For a general elementary course, however, it may be wise to cover Sections 1 to 9 inclusive, possibly omitting Section 7 on "Advanced Problems in the Retail Method of Inventory." Section 17 on "Financial Statements" may also be included in an elementary course. An advanced course in planning and control normally covers the remaining sections, 10 to 18 inclusive.

Model solutions to these problems are in process of preparation. They will be available in mimeographed form for teachers in colleges and in stores.

Principles and Methods in Typewriting—By R. F. Webb, Department of Commerce, State Teachers' College, Indiana, Pa. Published by Prentice-Hall, Inc., New York. Cloth cover, 221 pages.

Typewriting must be taught vigorously and intelligently for best results in learning. The author hopes that this book of principles and methods will encourage and strengthen those teachers who teach, and stimulate others to become interesting and forceful teachers.

The distribution of principles and theories throughout the text among the suggestions relating to details, is the outcome of a deliberate plan to keep the readers conscious of fundamentals. Many of the specific statements may seem rather dogmatic, but the aim has simply been to be definite and firm in the light of psychological laws, extensive experience, and business requirements. Teachers will remember that it is their right and duty to adapt sound methods and theories to the various classroom situations on the basis of dependable knowledge.

Modern Typewriting—By Roy L. McPherson, M.B.A., Assistant Professor of Business Administration, Texas State College for Women, Denton, Texas. Published by Prentice-Hall, Inc., New York. Cloth cover, 191 pages.

Though it is impossible to list in such a limited space all the features of MODERN TYPEWRITING, a few of its chief characteristics will be indicated.

1. The text is divided into 150 daily lessons, each of which contains complete instructions to the student. No effort has been spared to make the instructions complete in every detail. The instructions are given in connection with the lesson to which they apply. They point out clearly the way to acquire skill and are given in a manner which makes them a significant factor in developing the student's ability.

2. The lessons follow each other in orderly succession. To provide exercises for those who can devote more time to practice, there has been added a supplement which contains many drills and a variety of copy material. In providing more practice material, the supplement aids in making the text even more adaptable to the particular needs of individual students.

3. Skillful typing depends upon the early formation of correct habits of technique. Correct technique, as used here, means the performance of work in the most efficient manner. Correct posture at the machine is of great importance; however, the right mental attitude and right habits of thinking are, undoubtedly, more essential.

4. The exercises have been arranged to enable the student, with only a minimum amount of record-keeping, to observe his growth in the acquisition of skill as a typist. The student is encouraged to put forth his best effort—but always in accordance with the most approved method of practice.

5. From the beginning, a definite attempt is made to develop good posture and the habit of practicing correctly.

6. The arrangement of the material provides for the learning of the letters of the alphabet in five daily lessons. This procedure has been used in many classes composed of students of all ages and has been found to have the following advantages:

(a) Correct technique is developed more quickly.

(b) Students write with better rhythm. Some letters are not learned weeks before other letters are introduced.

(c) The writing of words and sentences is begun earlier.

(d) Word-writing takes the place of the usual drills on letter combinations. The work, therefore, is more interesting and instructive.

7. The text recognizes that every typist will not be employed in a business office, and for this reason the lessons and practice materials are different from those given in manuals based entirely on the idea of typing as a vocation.

8. There are many other characteristic improvements. The author has kept uppermost in his mind the idea of producing a teachable manual and one which teaches as well as provides drill material.

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193 July	7	30 days	8.1	264	95	193 July	10		6.2	150	
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	28	30 "	8.12	365	40		29		6.6	125	

Mr. Meub is correlating Handwriting with Bookkeeping. This was written by A. P. Meub, Pasadena, Calif.

Greeting from H. P. Behrensmeyer to the readers of The Educator.

The last of a series of fifteen sweeping, graceful flourishes by Francis B. Courtney. From the scraphook of J. S. Griffith, Chicago, Ill. (Write for back numbers.)

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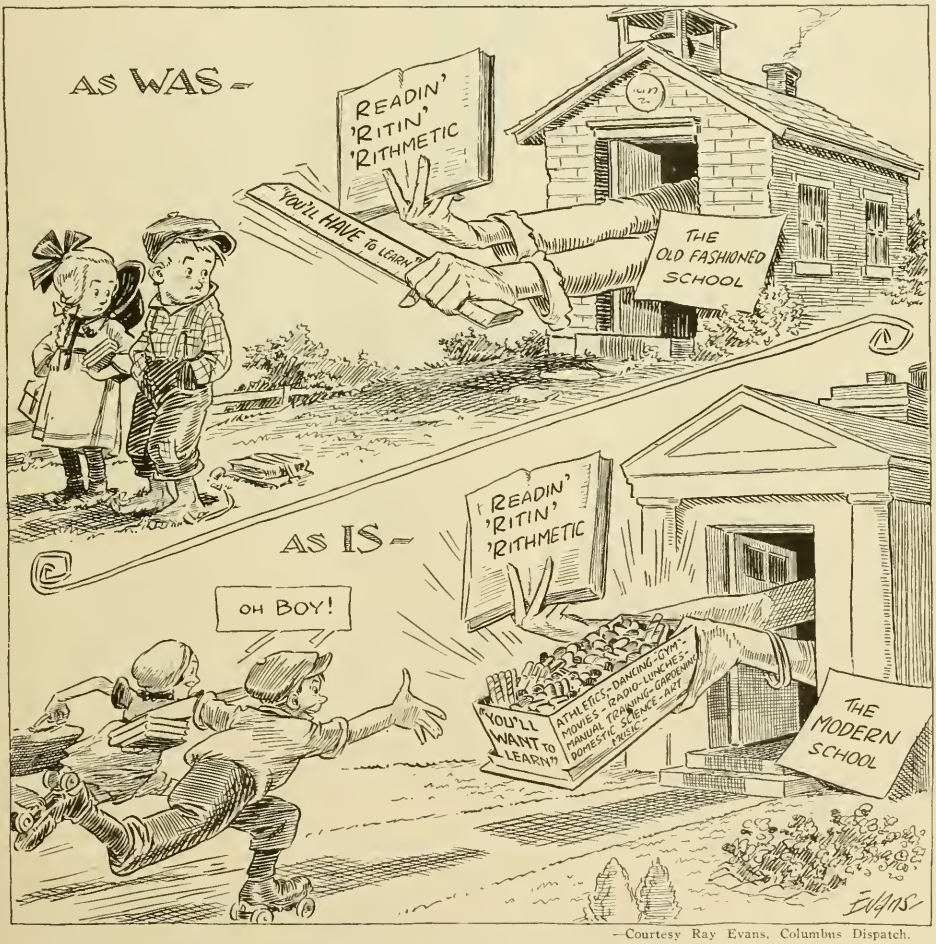
Vol. 37 JANUARY, 1932 No. 5

THE EDUCATOR

EDUCATION HANDWRITING ENGROSSING

WE HONOR THE OLD AND CHAMPION THE NEW



—Courtesy Ray Evans, Columbus Dispatch.

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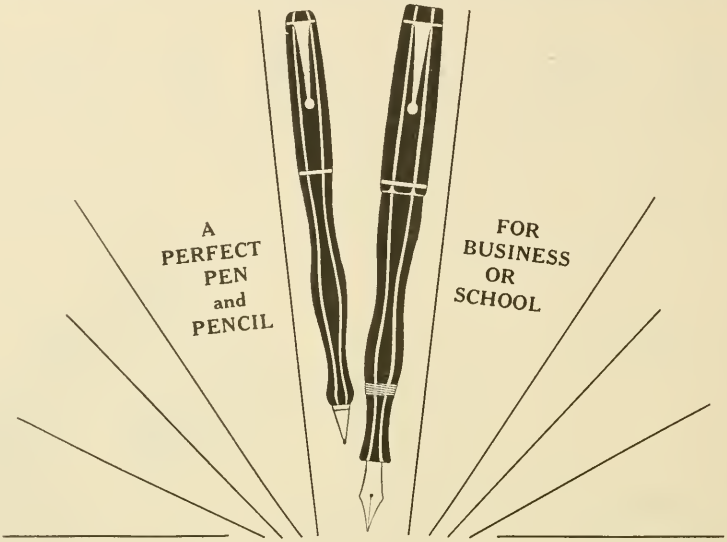

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FOR BOYS AND GIRLS
BY JEAN CORSER
Chairman of the Art Department
Shaker Heights Public Schools, Shaker Heights, Ohio.

12 Plates Giving Steps in Writing from Simple Pencil Letters to Writing with the Manuscript Pen.

Manuscript writing, because of its legibility and beauty, as well as the ease with which a child learns to write it, has supplanted the old type of writing in many progressive schools. Here are twelve plates beautifully written by Miss Corser, who has successfully introduced this system into a large school system. It is extremely practical, well adapted to general school procedure and takes into account the latest researches in the theory of educational practices as well as writing.

Manuscript Writing for Girls and Boys furnishes model letter forms suitable for the child's penmanship as he progresses from grade to grade. Copy-books and daily drill lessons are unnecessary. Writing should be thought of as a tool of expression, not as an end in itself. It is in accord with modern psychology to use ideas for which the child already has a purpose as the best material for his writing, and to use self-checking by the child as the best stimulus to good form. Because the letter forms are similar to print, the child may easily use them to write any word which he can spell or to copy any word he wishes to use.

Vertical models are presented, but each child will develop a characteristic hand, which may have either a backward or a forward slant. So long as his writing is legible, uniform, and beautiful, his individuality should be encouraged. Neither a special writing posture nor muscular training is necessary for letter formation, as arm and finger movements cooperate naturally in the shaping of the letters.

The manuscript hand may properly be used for all work in the first, second, and third grades. If manuscript writing supplants some form of running hand in any grade above the third, the substitution should be gradual and natural. Teachers in the upper grammar grades and high school have seen marked improvement in spelling and sentence structure after substituting the manuscript hand for the less legible cursive writing.

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The plates are printed on 8"x10½" cards of high grade manila tag board, printed in three colors and inserted in a heavy jute manila envelope. Prepared for pupils to use.
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The Educator

VOLUME XXXVII COLUMBUS, OHIO, JANUARY, 1932 No. 5

A NATIONAL CORRELATED HANDWRITING EXHIBIT

Dear Supervisor:

The exhibits which have been featured in connection with the annual meetings of the National Association of Penmanship Teachers and Supervisors have been most inspirational and have done much to further the cause of good handwriting.

The year 1932 calls for a display that will be an expression of our loyalty and patriotism—one that will be of vital interest, not only to educators, but to the public in general and will result in the recognition of the splendid work being done by our association. The Bicentennial Commission of the Federal Government has requested that all schools in all cities cooperate in the Celebration of the Two Hundredth Anniversary of the Birth of George Washington by correlating all work with the study of Washington.

The annual penmanship meeting of our association affords an early and most remarkable opportunity for a united effort to support this great national movement. The meeting will be held in Rochester, New York, on April 20, 21, 22, 1932. The association needs the help of every supervisor. Surely your city would like to be represented in this monster patriotic demonstration. Boost your association and your city by sending a valuable contribution!

An exhibit CORRELATED WITH WASHINGTON has great possibilities. The many phases of this work allow for originality and initiative. Attractive mounting and illustrations will add to the interest and effectiveness. Educational data on Washington are available for schools. Write the United States Bicentennial Commission, Washington Building, Washington, D. C.

Exhibits not pertaining to Washington will be welcomed as in former years.

ASSOCIATIONS

National Commercial Teachers' Federation—
December 28, 29, 30, Stevens Hotel, Chicago, Bruce Gates, Sec., Gates College, Waterloo, Iowa.

Eastern Commercial Teachers' Association—
March 23, 24, 25, 26, Hotel Pennsylvania, New York, N. Y., Mr. A. M. Lloyd, Sec., Banks College, 1200 Walnut St., Philadelphia, Pa.

National Educational Association—
February 20 to 25, Washington, D. C.

National Association of Penmanship Teachers and Supervisors—
April 20, 21, 22, Rochester, N. Y., Linda S. Weber, Sec., Board of Education, Gary, Ind.

It is to be hoped that Normal Colleges, High Schools, Business Writing Systems, and Penmanship Experts will also participate.

May we count on a contribution from you? If so, will you please write Josephine M. Ritchey, 185 East 33rd St., Patterson, N. J. Such information will be helpful in planning space. If you could give an approximate idea of the size of your exhibit it would be appreciated.

The association thanks you for any assistance you may render.

Very truly yours,

JOSEPHINE M. RITCHEY,
Chairman of Exhibit Committee.

SUGGESTIONS FOR EXHIBITS

1. Mounts should be 22 inches by 28 inches.

2. The work should be mounted so that the 28 inches is the width.

3. Two mounts should make a unit of work. These should be fastened together with tape or cord in three places—ends and middle. The two mounts should measure 44 inches from top to bottom. The top mount should have two pieces of cord or tape each about 18 inches for attaching to rods or wires.

4. Each mount should be labeled with city, school and state. Sender may add any other desired information.

5. Booklets of all kinds should be carefully labeled.

7. Exhibits should be sent prepaid early enough to reach headquarters not later than April 18, 1932.

8. Send exhibits to National Penmanship Association, Hotel Seneca, care of E. C. Mills, Rochester, New York.

9. No exhibits will be returned unless claimed by sender at the close of the exhibit.

Committee: Joseph M. Ritchey, chairman, Paterson, N. J.; E. C. Mills, Rochester, N. Y.; Julia E. Slattery, Rochester, N. Y.; G. G. Craig, Bowling Green, Ky.; Thursa E. Lux, Decatur, Ill.

READ IN THIS ISSUE

The Lessons.

Fitting Writing Into the Informal Program, Margaret Grandfield.

Public School Handwriting, Dr. Freeman.

Maintaining Your Blackboard. The American Crayon Co.

Make Your Own Show Cards, Maxwell L. Heller.

THE EDUCATOR

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THE EDUCATOR is the best medium through which to reach business college proprietors and managers, commercial teachers and students, and lovers of penmanship. Copy must reach our office by the 10th of the month for the issue of the following month.

Timely and Practical Handwriting Helps

For Teachers and Pupils

By E. A. LUPFER

Article Five

SLANT

Since the days of Spencerian writing we have had advocates of various slants.

The Vertical slant was the most outstanding and swept the country in a most spectacular way, only to be discarded in an even speedier manner never to be extensively revived again.

While slant is very important, it is only one of the many things to stress. In fact, form and spacing are more vital to legibility. Slant makes writing beautiful to look at and naturally a uniform movement or slant makes writing easier to execute. Irregular slant means confusion of movements and confusion does not produce good results. It produces unsightly writing.

System is the success of any undertaking. Therefore, in writing, movements must be uniform in direction and size to produce regularly sloped letters and of uniform size.

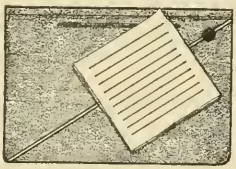


Illustration C. This shows the correct slant of the paper on the desk.

After seeing the results of 52 degree (Spencerian) Vertical, Medial and Modified slants the modern slant used in Correlated Writing has been evolved.

A good example is placed before the pupil who is encouraged to acquire a similar style of handwriting. The exact slant is not even mentioned but stress is put on uniformity of slant. Each letter should be on the same slant. Teachers are more liberal in allowing individuality in slant than formerly, and why not? You have probably heard of students receiving a poor grade because their writing was not of a particular slant.

Slant depends upon **movement** and **position** for its exact form. Therefore, a slight variance in position of body and paper or the movement of the arm will produce varieties of slant.

MODERN TRENDS IN TEACHING HANDWRITING

The most important fundamental principle in the teaching of handwriting today is **correlating** it with other subjects.

Supervisors, teachers, students and penmen of the country are preparing an exhibit for the N. A. P. T. S. which promises to be the largest collection of **Correlated Handwriting** ever prepared.

Read Miss Ritchey's announcement in this issue.

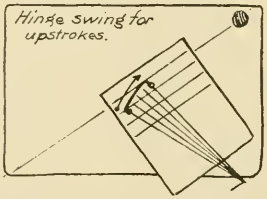


Illustration D. This shows how the arm is swung from left to right.

A movement in and out of the sleeve favors a backward slant, a push-pull movement favors a vertical style, and a combination of hinge and the above two movements favor a forward slant.

Because writing runs from left to right and because most persons use a combined movement (with considerable hinge), forward slant writing

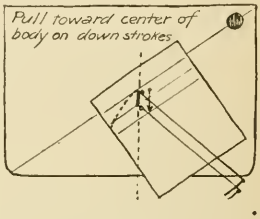


Illustration E. If all down strokes are pulled towards the center of the body the slant will be uniform.

seems the natural slant and is universally preferred by the business world and schools. In forward slant writing the movements on up and down strokes are more alike in direction than in vertical writing. Forward slant makes writing look more speedy.

A natural movement is to move the hand, hinge fashion, from the elbow from left to right for up strokes as shown in illustration D. Then to pull the hand towards the middle of the body to make down strokes.

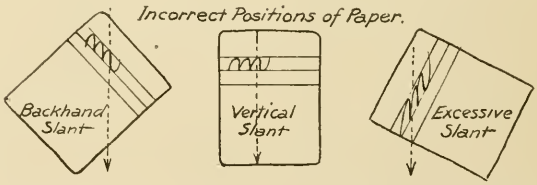
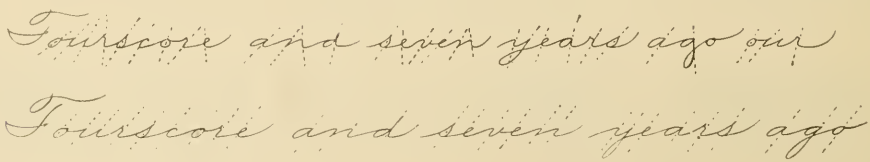


Illustration F. Pull down strokes towards the center of the body and slant the paper on the desk as in Illustration E to produce good slanting writing.



Illustrations A and B. The two lines, one incorrect and one correct slant, show how to test the slant.

Position of Paper Affects Slant

Illustration F

The slant of the writing is affected materially by the slant of the paper, especially when one pulls all down strokes towards the body as most good writers do. Turning the paper too far to the right produces backhand. Holding the paper vertical will produce vertical writing, while turning it too far to the left produces excessive right or forward slant.

Place the paper in the correct way so that the blue lines will be parallel to a line drawn from the lower left to the upper right-hand corner of the desk. (See illustration C.)

Shifting Paper Important for Slant

Directly in front of you there is a small space in which you can do your best writing. Find the spot and do all of your writing in that place by moving the paper and keeping same position of hands and arms.

To write on upper left corner of paper pull the paper down and to the right, but when writing on upper right side pull paper to the left. When writing on lower left shove paper to right and up, while to write on lower left corner shove the paper to the right, and for the lower right corner pull the paper to the left. Move the paper two or three times in writing across the page. (See illustrations G, H, I and J.)

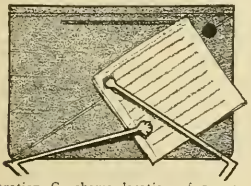


Illustration G, shows location of paper when writing in upper left corner.

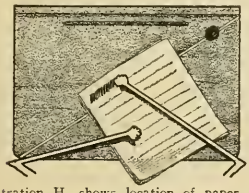


Illustration H, shows location of paper when writing in upper right corner.

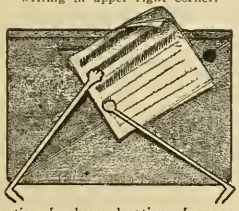


Illustration I, shows location of paper when writing in lower left corner.

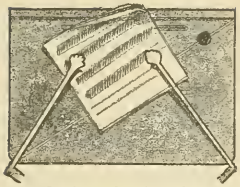


Illustration J, shows location of paper when writing in lower right corner.

DEVICES

Devices often become crutches when used improperly or excessively. Paper with ruled slant lines may be used to advantage in a few cases for a short time only. Ruled slant lines on paper compel all to write on exactly the same slant, which is not desirable. A better plan is to place before the child a well written copy to study and imitate, then draw slant lines down along his down strokes, to show him where his writing varies in slant. A diagnostic or transparent ruler is good to use in checking slant.

A good way to show slant is to have pupils write a word on the blackboard, then carefully erase the connective, or up strokes. The down strokes which remain show the slant plainly and any irregularity is easily detected (Ill. K).

The compact straight line exercise and retracing down strokes in letters are excellent exercises to establish uniform slant.

One way of impressing the pupil with the importance of pulling towards the center of the body on the down strokes is to tie a loop in a string, place the loop around the thumb of the pupil, and draw the string back over the pupil's shoulder as near the center of body as possible. Tell him that you are going to help him to write the word **mine** ⅜-inch high with a pencil. He will make the up strokes (see that paper and hand are in correct position) and you, standing back of him, will make the down strokes by pulling the string. After several attempts the pupil will get the idea and fairly good words can be written by your combined efforts.

Counting may be used to aid in developing uniform slant. By skillful counting you can direct attention to any part of the writing you are trying to improve, and at the same time secure motion which is rhythmical.

For the **G,** count: swing-oval-slant-finish. For the **W,** count: loop-down, up-down-finish, or curve-slant, up-slant-finish. From these the teacher can develop counts for other letters.

Be sure that students understand slant. Illustrate the straight, uniform down strokes in the word **mine** by drawing seven straight lines, then finish the word by connecting them with up strokes.

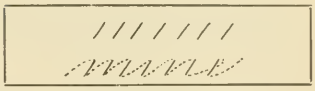


Illustration K, shows how all lines should be made straight and towards the body.

Rhythm and Slant

Uniformity of slant aids in writing with a rhythmical movement. Writing without rhythm is very labored and undesirable. Rhythm helps to make writing a pleasure and gives it action and beauty.

It is a pleasure to watch one write who uses a rhythmical motion and gets plenty of slant. Writing which is vertical or nearly vertical does not have the attraction which the more slanting styles possess.

The Oval and Slant

The straight down strokes determine the main slant of the writing. It is easy to show their slant by extending them above and below the head and base lines.

To aid the teacher and pupil in understanding and testing the slant of the complicated oval shaped letters, some of which do not contain any straight lines, the accompanying illustration is presented.

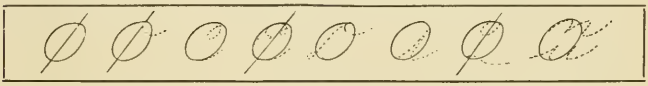


Illustration L, shows how the teacher can analyze letters by the use of the oval.

SLANT WEEK IN PENMANSHIP

We suggest that you make the first week after the holidays "Slant Week". Make every lesson directly or indirectly bear on slant during the week.

Mental Slant—The teacher should see that everyone in the class (including herself) has the proper attitude towards handwriting. All can learn to write well if they think they can. Improve the interest and you improve the results. This makes a good topic for discussion.

Slant of Paper—Discuss and check the slant of the paper. See that the paper for the left-handed student is opposite that of the right-handed student. Refer to the illustrations.

Slant of Pen—Hold the pen at the correct slant which is about 45 degrees. If you hold the pen too high it will jab the paper. If you drop the holder down too low the line will be heavy and ragged.

Each day check the slant of the writing. In the illustrations **A** and **B** we show how to mark the slant. The first line shows writing with faulty slant while the second line shows correct slant. Draw lines through your writing or use a diagnostic or transparent ruler for checking slant.

110

There is no better exercise than the push-pull for developing a uniform slanting motion. Practicing **No. 110** with the paper at the correct angle. The teacher should check the pupil's position, then see that the exercise is made with the proper speed and movement. This is a review lesson. Therefore, you can profitably spend some time reviewing position and movement.

To develop rhythm use a uniform count of one to ten at the rate of about two hundred down strokes a minute.

111

No. 111. Make the exercise a half space high with the same free, easy motion as in the larger exercise. Finally make the exercise the same height as the minimum letters. This exercise is a very important one. It strengthens all of the down strokes.

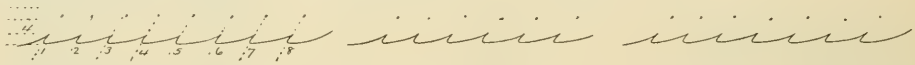
112

No. 112. In this exercise the effort is to make straight slanting down strokes. Make a running push-pull exercise before making single slanting lines. Pull the down strokes toward the center of the body. If the teacher will watch from the front when the pupils write, she can see if the hand is pulled towards the center of the body.

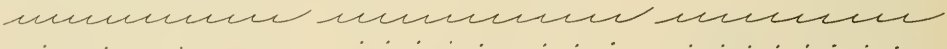
113

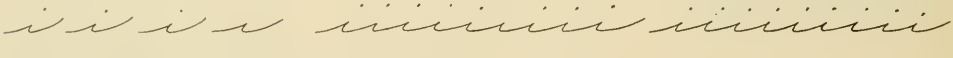
No. 113. It is a good plan to show the parts of letters as illustrated in the letter **i**. This helps the pupil to see the correct form.

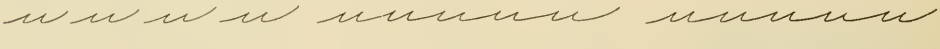
In the second exercise emphasis is placed on the slanting down stroke. The pen is lifted before making the turn. This helps to get the slant. Another good exercise is to repeat the push-pull exercise on the down stroke of the **i**.

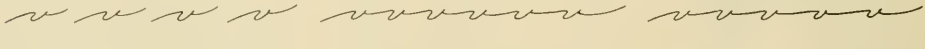
114 

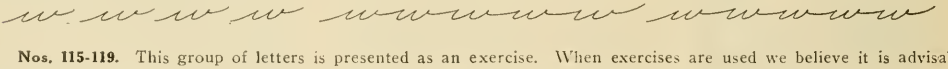
No. 114. This shows how to draw lines to check the slant. The teacher can count one for each down stroke. Occasionally use the word slant instead of a numerical count.

115 

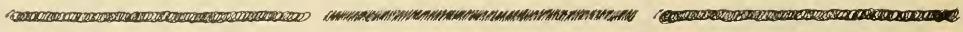
116 

117 

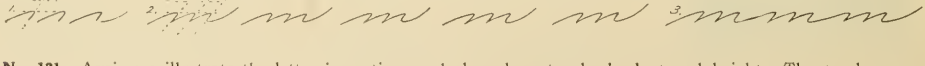
118 

119 

Nos. 115-119. This group of letters is presented as an exercise. When exercises are used we believe it is advisable to use exercises like these as much as possible. They have a little more meaning to the pupil than many disassociated exercises. In practicing this group be sure that the pupil uses a free flowing motion and frequently check slant.

120 

No. 120. Some of the attention which is given to large full spaced exercises might profitably be spent on small exercises. It takes skill to make a small exercise and bring the motion down to the size of small letters. Make one revolution in the small exercise in the same time as required in a large exercise.

121 

No. 121. Again we illustrate the letter in sections and show how to check slant and height. The teacher can use illustrations to advantage in directing pupils. Pupils should check the slant of their own writing.

122 n n n n nnnnn nnnnn
m m m m mmmm mmmm

No. 122. In addition to slant there are many things about letters which the teacher can emphasize. Check to see if the turns are all rounding and the angles are all sharp. Without a distinction between turns and angles, **u's** and **m's** become confusing and illegible. Don't be guilty of making illegible letters.

Review

123 The good writer has had training in position, pen holding and movement.

No. 123. At this time it is well to take an inventory of our progress. Write the above sentence and compare it with your Progress Record Booklet. Grade your work on the Freeman Handwriting Scale. See how well you write. Your teacher can help you to determine whether you are up to the standard for your grade. If your work is not up she can help you to bring it up. If you are up to the standard, aim for a higher goal.

124 O E P B R L S nn mm

No. 124. Here are some letters which we have practiced but possibly can improve. Take each letter and study it separately. The teacher should write on the board to show the movement used in making the various letters. She should call attention to things which probably have not been so far brought to your attention. A teacher should have a few ideas in reserve. She should have or find something new to give to the class.

125 O O O O O O / O / O / O / O
O O O O O O O O O O O O O O
Do you correlate writing and spelling?

No. 125. This suggests how to practice each letter. First use a movement exercise which will directly help to improve the part in which the pupil is weak.

In this lesson emphasize slant. The single slanting line is good to mix in with letters with straight lines like **P, B** and **R.** In working on the capital **A** we would suggest that you make it on the order of **No. 113,** stopping on a few letters at the base line after making the straight down stroke. An interesting contest is to have the class try to make **A** to your count, letting them know that some of the letters are to be made complete and others are to stop at the base line according to the count. Vary the count 1-2-3 for the letters you want completed and 1-2 for those not to be completed. Some may not follow your count because of lack of attention, but it will draw attention to the straight slanting down stroke and will help to break up the habit of swinging wide and carelessly on the last turn.

126 adviser ancestor commissioner
motor decorator administrator
exhibitor recorder protractor

No. 126. The spelling lesson is an excellent place in which to give attention to handwriting. Pronounce the words at a fair rate of speed. The pupils must have time enough to write the word carefully and at the same time to think of the spelling. They should be trained to think quickly and to write the words speedily and legibly. A little attention to speed in pronouncing words may produce better spelling and better writing.

127 Language

Mary Ellis Grade IV.

This is the proper way to use don't, doesn't, lie, saw, said and have gone.

No. 127. First write the sentence for your Progress Record Book. Compare it with sentences written in September. Handwriting should be correlated with many school subjects. By doing so the writing lesson can be made so much more interesting and at the same time teachers can "cinch" things which they have been explaining in other subjects. Pick out the difficult words or combinations and practice them.

128

No. 128. This shows ways of studying individual letters. The large tracer can be used advantageously. It gives the pupils better letter conception. If the teacher had time to make several good large letters for each student to retrace it would insure their tracing good forms. Trace the copy in your text with a dry pen while the teacher counts.

Many do not curve the up stroke in **r.** Some have trouble with the little top stroke, while many have trouble with the slanting down stroke. Lay emphasis on this straight slanting stroke. Draw a slant line down the back and be sure that the turn at the base line is the same as in **i** and **m.**

129 We don't pinch our penholders.

No. 129. The idea of this and other sentences in this lesson is to emphasize the proper use of words. Take the words frequently missed and write the correct words in sentences.

The word "pinch" is a good one to practice because it calls attention to position. Find out how many students are pinching then penholders and making heavy, clumsy lines.

130

No. 130. Since the **h** appears several times in the sentence, work on it individually. Notice that the slant of the down strokes should be parallel. Each pupil should select, with the help of the teacher, the letters he is having trouble with and practice upon them as suggested in the **h.**

131 He doesn't live in the city.

No. 131. Ask the students if they have heard any one on the playground use a word incorrectly. Have the class write a sentence using the correct expression. Some very good language lessons can be given along with the penmanship lesson.

132

No. 132. We suggest a number of exercises and show how to profitably practice to improve the **H.** Similar exercises can be used for other letters. Watch the slant.

133 John told his dog to lie down.

No. 133. Write the sentence for your Progress Record Book. Discuss the sentence. The incorrect forms may be mentioned, but emphasis should be placed on the correct form. Have the pupils suggest other sentences to practice.

134

No. 134. The first exercise can be used for developing the capital **J** or **I**, only change the direction of the motion. Special attention should be given to the down stroke with a view of aiding slant.

135 I saw some of your handwriting.

No. 135. In writing this sentence give attention to legibility. See if every letter is unmistakably legible when all other letters are covered.

136 a a a a a a a a a

No. 136. Dissect the letter **a** and work on the exercises. Watch especially the straight line exercise. See that your last turn in the **a** comes to the base line and that it slants properly. Exchange papers with your neighbor and draw slant lines. Then try to see if you can improve your slant.

137 Harry said, "They have gone home."

No. 137. Intelligent repetition is the secret of skillful performance. However, like the boy who was compelled to stay after school to write, "I have gone" a hundred times, and who left a note for the teacher stating, "I have went home," we may do an act over and over many times in the wrong way and not improve. Our attention must be on the thing we are doing and we must have a clear understanding of the thing we are trying to do or we remain unskilled or mediocre in our work.

138 d d d d d d d d d dddddd

No. 138. The **d** is the same as the small **a** with the exception of the extended top. A slight pause at the top will help to avoid a loop.

139 We try to make the letters the same in height. Good lines are smooth.

No. 139. In writing this sentence give attention to smooth lines. In order to get smoothness you must have a free swing. Therefore, see that the movement is correct.

140 G G G G G G Good g g good

No. 140. Use ovals to show the formation of the letter **G**. The straight down stroke in the **G** may be emphasized by retracing it with a straight line exercise. Check to see if your straight strokes are on the correct slant.

141 S s s s s s ssssssssss sssssssss

summons summons summons

sure sure sure sure sure sure

soar soar soar soar soar soar so

No. 141. We have noticed a great deal of trouble with the small letter **s**. Therefore, we present several lines of words containing **s**. Curve your upward stroke. Be sure that you know the form of the letter and that you use a rolling, swinging motion.

Practical Handwriting

By the late C. P. ZANER

Small a and c and stem of p comprise "Account" character. Watch slant of stem. Keep last turn of a narrow in the charactcer "at." Be neat

a/c a/c a/c a/c a/c @ @ @ @ @ @

Here we have two more important commercial signs—two of which are composed of small letters. As you have no doubt noticed, the letter forms are but half the size of the ones used in writing. Note carefully the location of these letters as concerns the height and base line, and be careful to keep them about equally distant from the stem.

In the "at" sign, make **a** just as though you were going to omit the flourish and then swing on around quickly. In other words, finish each **a** with a short turn on the base line and keep the last downward stroke straight and slanting. The tendency is to curve the last downward stroke in **a.** See how neatly you can execute these characters.

Keep curves full and graceful and straight lines firm. Watch height and width. Learn to be quick and yet sure. Plainness is the chief essential.

1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9

Study the figures critically. Start the 2 and 3 just the same. Finish the 5 the same as the 3. Start 1, 4, 5 and 6 with a straight line. Finish 6 with a small rather than a large loop, and start the 9 precisely as you would **a.** Watch the slant of the down strokes to keep them as nearly uniform as possible. Start the 8 slightly upwards with a strong left curve and finish with the up stroke nearly straight. Be careful to keep the spacing regular and open between the figures. Keep them in vertical columns, as they must be written that way in the business world. Vertical columns rather than horizontal lines is the rule for figure-making, although it is necessary to make them both ways. Learn to be quick and sure.

Review letters and see how much better you can now make them than earlier in the year, or last year. Secure smooth lines.

O A C E D P B R K H

This is a fine copy to practice at this time, as it affords a review of letters in the order of their like qualities. Watch spacing between them and see how nearly the same size you can execute them. They should also agree in slant; it is not well to have one slanting more than another.

Capitals practiced by themselves serve as movement exercises, and should therefore be used instead of the usual exercises from time to time. Make them at the rate of about 30 a minute, in the order in which they are arranged.

Make each abbreviation without raising the pen. Curve the down strokes. Finish of "o" should be high. Watch proportion and slant.

Co. Co. Co. Co. Co. & Co. & Co. & Co. & Co.

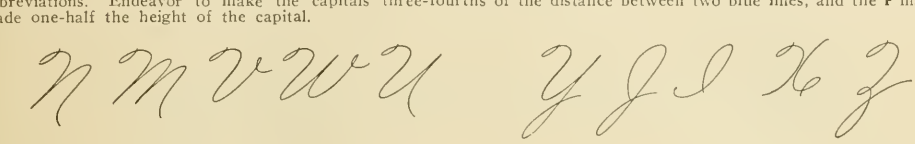
These abbreviations should not be difficult since you have practiced both letters frequently heretofore. Be careful in starting the **C** in the **Co,** and see to it that you finish the **o** carefully. Start the sign "and" carefully in the second form, and pause briefly as you connect it to the **C** at the top, then swing freely around to form the letter **C,** being careful to finish **o** with a short, horizontal curve or straight line. Practice the forms about the size shown in the copy, and endeavor to use the arm, rather than the fingers. You ought to write the first abbreviation at the rate of 35 a minute, and the second at the rate of 25 a minute. End letters and words as carefully as you begin them.

Start "C" with a circular motion. Pause at shoulder of "r." See that "D" touches the base line at two places. Use arm movement.

Cr. Cr. Cr. Cr. Dr. Dr. Dr. Dr.

Is your holder of good size and of wood, rather than of metal? Do you change pens as frequently as you should? No one can do good work with a bad pen, much less make improvement. Are you careful to keep your paper well back on the desk, so as to give the arm opportunity to work freely? These all aid in making writing easier, better and swifter.

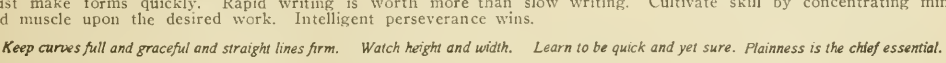
Start the **C** leftward rather than downward, and be sure to make the last downward stroke in the letter **r** straight and slanting. Swing gracefully from the **D** to the **r**. Be careful how and where you place the period following these abbreviations. Endeavor to make the capitals three-fourths of the distance between two blue lines, and the **r** may be made one-half the height of the capital.



Nearly all of these letters start with the small loop or oval. See that they begin with a curve and not a straight line. Start the motion before touching the pen to the paper. Finish **N, M,** and **U** with a graceful curve below the base line pointing rightward. Finish **V** and **W** with a tiny loop,and make loops of **Y, J,** and **Z** alike.

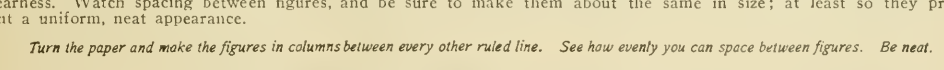
If you would have graceful writing you must cultivate graceful movements. And if you would write rapidly you must make forms quickly. Rapid writing is worth more than slow writing. Cultivate skill by concentrating mind and muscle upon the desired work. Intelligent perseverance wins.

Keep curves full and graceful and straight lines firm. Watch height and width. Learn to be quick and yet sure. Plainness is the chief essential.



Little finger should rest in making figures, but should slip in going from one to another. Begin 1, 4 and 6 alike, and end 7 and 9 the same. Start 2 and 3 in the same manner, and finish 3 and 5 alike. The figure 8 is an **S** inverted. The 6 and 8 extend above the others, and the 7 and 9 extend below the line. Make each figure unmistakable. Figures, unlike letters, are unrelated by context. Each must stand on its own footing. Hence the need for clearness. Watch spacing between figures, and be sure to make them about the same in size; at least so they present a uniform, neat appearance.

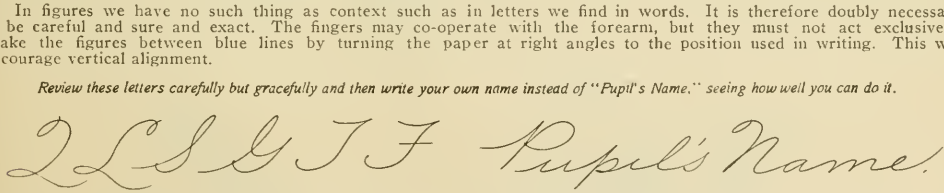
Turn the paper and make the figures in columns between every other ruled line. See how evenly you can space between figures. Be neat.



In writing, it is well to be able to write in a straight, horizontal direction, with or without a base line. In figures, it is desirable to make figures in vertical columns, with or without ruling to guide one in it. Therefore learn to make one number vertically beneath another, and in columns of almost any length. Study carefully the form of each figure and always be sure to make each one distinct.

In figures we have no such thing as context such as in letters we find in words. It is therefore doubly necessary to be careful and sure and exact. The fingers may co-operate with the forearm, but they must not act exclusively. Make the figures between blue lines by turning the paper at right angles to the position used in writing. This will encourage vertical alignment.

Review these letters carefully but gracefully and then write your own name instead of "Pupil's Name," seeing how well you can do it.



Have you formed the habit of sitting well, adjusting your hand well, and locating and turning your paper well? These are necessary for superior writing. And you cannot afford anything less than the best. "What is worth doing is worth doing well" is an old but very wise saying.

The capitals here reviewed are full of curves and require graceful movements in their production. Write your own name instead of "Pupil's Name" as given. See how well you can arrange, space, and execute it. A good signature is a very important part of one's handwriting. Give thought and time to its evolution.

A WORD BEFORE PROCEEDING FURTHER

Before going further with the practice, stop long enough to take an inventory of the writing before you. As a whole, is it satisfactory? If not, wherein is it not so good as it should be? Are the forms irregular in size? If so, is the irregularity due to oversight in observation, or to uncontrolled movement? Or is the motion too slow and wabbling? Whatever the principal fault is found to be, correct it by more critical observation or more careful practice; usually by both.

It is not at all likely that all of the forms will be equally defective, but quite likely that one or two will be larger or smaller than the average, or finished with too little care. If the movement is at fault, then all forms will be too slow and broken, or all will be too rapid and scrawling. Whichever it may be, review until the weak points have been strengthened and the whole product improved. For, be it remembered, **form** and **freedom** should go hand in hand.

STUDENTS' DEPARTMENT

First you get a Grammar Grade
And next there comes the High
You have to work to get them too
But you'll win them if you try.

And now our goal is the Advanced
With it you may feel proud
Hang them up across the wall
And show them to the crowd

Mrs. Amy L. A. Matz, handwriting teacher in the Seiberling School, Akron, Ohio, sent us the above specimen. The composition is by Jean Hoover and the script by Anna Meno. The pupils in the Seiberling School are setting a high standard in all of their work.

Regularity of Slant

A good citizen holds the welfare of his country above his own.

7a Elizabeth Collins
Hamilton School

Written by Miss Elizabeth Collins at the Hamilton School, Elyria, Ohio. Miss Lucy Kirk, teacher, and Miss Mabel Vogan, supervisor.

Barbara White Grade 7

This is a specimen of my plain business penmanship while attending the Reading Junior High School and striving for a High or Business School Certificate

Good clean readable seventh grade writing by Barbara White of the W. S. Parker Jr. High School. Reading, Mass. Miss Cameron, supervisor.

Fitting Writing Into the Informal Program

By MARGARET GRANDFIELD, Atlantic City, N. J.
(First Grade Teacher)

The formal daily program and the logical presentation of subject matter are being supplemented in the schools of today by the informal or flexible program and the psychological method of presentation of the subject.

The question arises frequently, "How can a subject as formal as handwriting has been regarded in the past, be fitted into the informal daily program?" The task is quite simple when the teacher has made a study of the child, his habits, his interests and his needs and has a knowledge of the objectives which should be achieved at the end of the first year.

Her first task in the teaching of handwriting is to adapt the subject to the age of the child and to provide experiences which may serve as a foundation upon which to build. She should develop in the child an awareness of the need of writing based upon the child's reading, language, and construction activities. This eliminates the old logical method, that of teaching the child the single letters first, then following with words and sentences.

If a child is to be aware of his need for writing, the first written forms should have real meaning to him and it is through the different units of work engaged in during the day that he will feel the genuine need to write.

Although most systems of writing suggest the order in which letters are to be learned and practiced, yet it makes no real difference in the informal program when a letter or word is taught provided it is taught when the child wants or needs to write it. What a child wants to write and what he writes should be equivalent.

Only recently my class of first grade children was invited to visit one of the dairies in this city. It was a trip rich in experiences which could be carried over in schoolroom activities on their return. The content of these activities was not set or formal—the subjects of language, geography, nature study, reading, drawing, and even writing received valuable impulses and the poorest pupils in the class, from a mental standpoint, were so full of enthusiasm that they offered suggestions without being subdued by their former inhibitions and letter forms that had not been thought of by them were called into use as they named and discussed the different steps of the milk process.

To be sure, the teacher must have a knowledge of the words suited to the grade and to guide the presentation accordingly, — thus, when the children were told that their milk was obtained from **cows,** taken in **cans** to the glass lined **cars** and then brought to this **city** for bottling and distribution, the formation of the letter **c** was motivated by the selection of these words together with **clean, cream,** and **ice-cream.**

It is through experiences of this type that every letter of the alphabet may be introduced and the objectives in handwriting for the first year may be attained.

With this type of program in operation, it is necessary, however, that a check-up be made from time to time to determine which letters have been introduced and which remain to be mo-

(Continued on page 22)

Bring life, interest and desire into your classes; then use your handwriting text wisely and good handwriting will result, the lessons will be full of life and all will enjoy the work.

A high degree of skill is not demanded of first grade writers but the writing should be legible and easily written. In order to make writing easy for the small children large writing is presented first at the blackboard, then on paper with a large lead pencil.

Miss Grandfield's penmanship lessons are enjoyed by everyone in her room.

cat cow

Correlate handwriting with the other school subjects

PUBLIC SCHOOL HANDWRITING

By DR. FRANK N. FREEMAN

Reprinted from the February, March, April and May Issues of Normal Instructor and Primary Plans by courtesy of F. A. Owens Publishing Company

CONFLICTING OPINIONS ON HANDWRITING

(First installment appeared in October issue)

The preceding articles have laid down the fundamental principles which should be observed in making out a course of study in handwriting. In this article these principles will be applied to the organization of a brief course of study for the primary grades.

Outline for Grade I

Aims and outcomes.—The chief aim in the teaching of handwriting in the first grade is to make sure that the children think of handwriting as an expression of meaning rather than as the making of nice-looking marks on paper. This is accomplished by starting with something to write and then showing the pupils how to write it. If textbooks are used, they should contain meaningful subject matter which is within the experience of the children and of interest to them.

Through practice in writing many of the more common words, the child gradually learns to write the various small letters and the more common capitals. He will also be able to write sentences composed of the simpler words, and occasion will be found to teach the numerals.

During the first year the child may be expected to develop a movement suited to the large, careful writing of this period. The best foundation for the movement of mature writing will be a movement of the whole arm. This is the only movement which is at all suitable for blackboard witing, an it may well be carried over in the early months to the large writing which the pupil does at the desk. It is not yet certain whether the whole-arm movement can conveniently be used in manuscript writing.

Writing materials.—During the first two or three months, or until the pupils can write the simplest words with some fluency, the writing should be done at the blackboard. When seat writing is begun, it should be done with soft, blunt pencils or crayons, on good-sized sheets of paper. A sheet eight by ten inches is not too large. If the paper is ruled, the lines should be an inch apart.

Size and style of writing.—In the first grade, writing should be large both on the blackboard and on paper. Large writing requires less precision than small writing. At the beginning of the year, the small letters at the blackboard may be one and one-half inches high, and those at the desk nearly one-half inch high. The size of the letters may be somewhat reduced toward the end of the year.

If the conventional cursive style of writing is taught, the letters should be well rounded and should have only a moderate slant.

The manuscript style has already been described. This is an alternative style for which there are some arguments. It is still in the experimental stage, but those who are inclined to pioneering may try it out.

Whichever style is used, the letters should be set clearly before the class.

Subject matter.—The words written should be confined almost entirely to commonly used words in the child's vocabulary. The sentences should deal with subjects of interest to the child, such as the home, the school, the play, and the pets. These sentences may be supplemented by those growing out of the class experiences of the child. Practically no formal exercise should be given, but when the child recognizes the need for improvement in certain letter forms, he should practice them.

> Dr. Freeman's December article discussed:
>
> 1. The Grading of Writing.
> 2. Muscular Movement vs. Combined Movement.
> 3. Manuscript Writing.
>
> (Read his October, November and December articles first.)

Emphasis in method.—The acquisition of technical skill is not emphasized. The child should aim chiefly to improve the form of his letters. He should also learn to maintain a reasonably good position and to write with some fluency of movement.

Outline for Grade II

Aims and outcomes.—If the instruction has been begun correctly in the first grade, the child will have a desirable attitude toward writing, and the problem in the subsequent grades will be to bring about a gradual development of skill. This will be done by introducing more and more difficult problems as he is able to master them. The problems may consist of the addition of new words or of the rest of the capitals. Only words in the child's natural vocabulary should be taught, but not all the words that he can speak or even read should be included in the writing lessons. The words should be selected by consulting a suitable word list.

The child should gradually evolve a style of movement adapted to ordinary writing at the desk. As the writing decreases in size, the whole-arm movement, carried over from blackboard writing, will become unsuitable. His arm will rest on the desk, and his fingers will take a share in the production of the letters. By keeping the letters large, however, it will be possible to retain a large share of the arm movement. In this way a natural combined movement will be developed.

As desk writing now occupies a large share of the writing time, it becomes necessary to pay more attention to correct position of body, arm, hand, and paper. Too exact conformity to the rules should not be required at first, but the importance of position should not be overlooked.

Writing materials.—Part of the writing should still be done at the blackboard, particularly in the case of new forms. At the seat, the pencil should still be used. The paper may be ruled with lines about three-quarters of an inch apart.

Size and style of writing.—The size of the writing should be gradually reduced. At the beginning of the second grade the small letters written on paper may be about three-eighths of an inch high, or a little less. The tendency is to reduce the size too rapidly.

If the cursive style is used, the letters may be a little more angular and a little more slanting. The change should be gradual. If the manuscript style was used the cursive style should now be gradually introduced.

Subject matter.—The subject matter of writing should keep pace with the child's mental development and with his progress in the other subjects of study. As the pupil acquires skill, he will be able to express in writing a larger share of his own ideas. Material for practice in writing should be freely drawn from the other subjects.

Emphasis in method.—Practice should still consist mainly in writing whole words and sentences. Improvement should come through correcting the faults of form, and repeating the right form, which the child observes, or which the teachers points out to him. Occasionally, separate letters or difficult combinations of letters may be isolated for special practice. Examples of difficult combinations are: **we, be, do, oi,** and **oe.** A free swinging movement should be inculcated by imitation and by maintaining a favorable position.

Outline for Grade III

Aims and outcomes.—By the end of the second grade the child should be familiar with the forms of the letters, both small and capital. Furthermore, he should write simple words without much hesitation. He should be able to use the pencil with some ease, and to be ready to tackle a somewhat more difficult task—the mastery of the pen. The pen, unlike the pencil, cannot be rotated at will, but must be held so that both points bear equally on the

paper. The pen must be pressed on the paper more lightly and evenly than the pencil, and the management of the ink requires some care and practice. The child must be instructed in these matters.

When a pupil first uses the pen, his writing will deteriorate somewhat in form and speed. During the latter part of the year this lost speed and quality should be recovered and an advance made. Some gain should also be made in rhythm and freedom of movement, and the pupil should become more adept at diagnosing the faults of his writing.

Writing materials.—Paper having a good surface, which will not blot or catch in the pen point, should of course be used. The ruling may be about one-half inch in width. The pen points should be medium rather than fine. The penholders should be of good size, and should not have metal-incased tips. They may be wood, cork, or rubber.

Size and style of writing.—The small letters may be one-quarter or three-sixteenth of an inch in height. They will naturally become somewhat more angular and slanting as the writing becomes more rapid. A fairly compact style should be encouraged.

Subject matter.—More and more emphasis should be given to subject matter drawn from the other subjects of instruction. Words which present difficulties in spelling furnish very good material for practice. Compositions or language papers may be copied, with attention directed to neatness, arrangement on the page—headings, margins, and spacing—and to the quality of the writing itself. The arrangement of arithmetic examples and the clear writing of numbers should be practiced frequently. This is an appropriate time to teach the form of the correspondence letter. The quality of the child's writing in other subjects should be watched, and he should be taught to exercise care in all his written work.

Emphasis in method.—The emphasis should still be on improvement of form. A few letter exercises may be used in order that special faults may be overcome. The same letter repeated two or three times, joined and widely spaced, may be written occasionally to develop freedom of sideward movement. Few, if any, purely formal exercises should be used before the fourth grade. A good deal of attention should be given to position, and a reasonably correct position should become habitual.

If the course which has been outlined is pursued faithfully, the child will be prepared for the more intensive drill of grade four. This drill will refine and consolidate his writing habit.

"Mr. Meadows Says"

BY GEORGE A. MEADOWS

Pres. Meadows-Draughon Business College Shreveport, La.

RIGHT VIEWPOINT THE KEY TO SUCCESS

"We run into what we see!"

That's what a successful business executive said to me recently. He illustrated it by telling about his first experience in trying to ride a bicycle.

He said he got on the wheel and started down the highway. There was a brick in the middle of the road. He had plenty of room to go around it on either side, at least five or ten feet. But he kept his eye on the brick. He was afraid he was going to run into it—and he hit it right in the middle!

That same thing is true in going down the highway of life. We see something ahead; we can't get our eyes off it. Naturally, we run into it.

A young man starts out in life. He has the same opportunities that many others have, but he is easily discouraged. All he can see is a very mediocre job or failure. Naturally, he'll land in a very poor job or make a failure.

Another boy, maybe in the same class in school, starts out with high hopes and ambitions. He just knows he is going to succeed. He looks on the bright side and is enthusiastic. He refuses to be discouraged. Naturally, he succeeds.

The first boy is probably very pessimistic. He listens to tales of discouragement. He doesn't apply himself as he should. He thinks, "Oh, what's the use! There won't be any jobs or opportunities, anyway." With that viewpoint, it would be a miracle if he should succeed.

On the other hand, with the second boy's viewpoint, it would be hard to keep him from succeeding. These differences in viewpoint apply to girls and mature men and women just as much as they do to boys; have just as much to do with their success or failure in life.

Businesses and institutions are governed by the same laws or viewpoints. If those at the heads of businesses or institutions are swayed by conditions, or by competition, and can see nothing ahead but ruination and failure, naturally they will fail.

Psychology plays a large part in all of our lives. If we read about and study successful people and businesses; if we associae wtith successful people or with people who are enthusiastic and know more than we know, we are a lot more likely to be successful ourselves.

It should be a crime to read articles, stories, or books that weaken our morale and reduce our opportunities for achieving success. Likewise, we should avoid associating with people whose attitude and viewpoint — as reflected by their conversations and lives — will pull us down or hold us back instead of helping to lift us up.

Our individual lives — our futures — are the most important things in the world to us. No one else can live them for us. We must live them ourselves; and, since "we run into what we see," as we go down life's highway, it behooves us to predetermine, as far as possible, just what shall be ahead —a rough road, with stumbling blocks in it; or a smooth, open road that bids us speed ahead!

A package of specimens from the seventy-four year old penman, **P. A. Westrope,** 2215 Vine Street, Denver, Colo., has been received. Few penmen retain a steady line past seventy. Mr. Westrope seems to be getting better. Undoubtedly a little thought to one's health and diet will help to prolong one's years of productiveness in penmanship.

The Business Educator

Written by E. Iwasa, 173 Masakimura, Sambuqun, Chiba-ken, Japan.

The man who says it can't be done is usually interrupted by someone doing it.
—Shafer— B31.

Model writing by Parker Zaner Bloser

Prepared by the American Crayon Co., Sandusky, Ohio

ARTICLE 2

Care of the Blackboard.

A difference of opinion exists among authorities on the advisability of washing blackboards. The blackboard manufacturers working with the National School Supply Association, have compiled a booklet entitled "The Care of the Blackboards," which asserts that washing is detrimental to any blackboard surface and that water applied to a chalk-covered blackboard leaves streaks.

Dr. F. F. Rupert of the Mellon Institute, in a treatise based on scientific research, gives us the following information: Whether washing is harmful to boards is a question which cannot be answered unconditionally. The residue left in the tooth or pores of the board by pure chalk crayons—either the dustless or "soft" chalk crayons, (such as "Hygieia" or "Waltham")—is slight and does not accumulate with continued use. For this reason, the only purpose of washing a board on which such crayons have been used is the removal of actual dirt.

Hence the success or failure of the washing operation must depend upon contributing factors, the most important of these being the kind of chalk crayons which have been used on the board. The presence of clay or similar adulterants in chalk crayons causes a putty-like substance to be formed when water is applied, which penetrates the tooth or pores of the board causing it to streak in some instances and to become glossy in a short time. It is, of course, impossible to write on this glossy surface as the crayon will not take hold.

In instances in which it is desired to wash the blackboards, the following method seems to be the most satisfactory for general use:

Before washing, wipe off all loose chalk dust with a clean, dry cloth. Wash with a sponge and clear water—no solution is necessary in the water. Rub firmly to remove the chalk marks, keeping the water clear by changing it frequently. Dry the boards thoroughly with a squeegee or chamois, or both.

Note excellent arrangement of windows. Also double shade rollers placed at middle of windows, permitting either upper or lower part of window to be shaded independently.

Poor daylighting. Badly placed window openings. Blackboards located between windows.

A LESSON IN UNEMPLOYMENT

In the ranks of the unemployed are men from all walks of life—men well trained in a particular line of work, and men who have no particular training in any line of work. In times of prosperity the average person looks mainly at the present. So many take the job which temporarily pays the most. They do not consult their likes or dislikes, their possibilities in other lines, or the permanency of the job, but just drift where the resistance is the least. Naturally the results are many misfits, many who are not content and happy with their work and many who give themselves little training in any one line. When the industries lay off men the untrained go first.

The happy thought in connection with this depressing condition is that it is not too late for many to retrain for some definite line of work.

The age of persons enrolling in Universities and specialized schools is each year advancing and, doubtless, many of the present unemployed will seek to improve their condition in life by securing more and definite training. If they do not, a bad condition will become worse. Many may have promised themselves more schooling which never materialized. Present conditions should show the advantage of making every possible sacrifice as soon as possible.

There was a time when manual labor commanded very high wages and required no special training. Many who had talent in some particular line of work in which they might have been extremely successful and happy could not see the possibilities and would not take a chance. To avoid exerting the necessary energy and the grind of special training they drifted into unskilled labor. Today many are turning their attention to some of the professions which have carried on well during the depression.

Young man! if your father or your associates have bitter experiences do not get caught in your lifetime by not going on with your preparation. Do as Edison and other great men have done, continue your training through life. Prepare for the line of work in which you are interested and you will be successful and happy.

PENMANSHIP IS A GOOD PROFESSION.

THE EDITOR.

"Let us, then, be up and doing,
With a heart for any fate;
Still achieving, still pursuing,
Learn to labor and to wait."

Model writing by G. C. Greene, Goldey College, Wilmington, Del., for study and imitation.

TO STUDENTS

An Address by D. Newton Greer

Youth is a magnificent rainbow, colorful, full of promise. As you look out upon life every prospect pleases. Yes, youth is full of promise; full of promise if you do what is right, but full of disappointment and regret if you do what is wrong. If you disobey the law you are punished. If it is the civil law, the state punishes you. If it is the moral law, you punish yourself.

Obedience to law is the way to knowledge,—the way to truth. When you are students, you are truth-seekers. Some one has said that if he had truth on one hand, and the power to obtain it on the other, he would let go of truth itself just for the pleasure in seeking for and discovering it.

You have been seeking truth today. How successful have you been? How many of you received 100 per cent in any study today? If you did not attain this grade there is just cause and that is, **you did not know.** Why did you not know? Because you were Ignorant,—that is the first "I" that should be recognized. But why were you ignorant? Because you were Indolent,—that is the second "I". And why were you indolent? Because you were Indifferent, which is the third "I". Any one of these three "I's" is sufficient to defeat you. Avoid them.

However, there are constructive "I's", which you should adopt. For example, there is the "I" for "Ideal", and then the "I" for "Industry". Consider what these "I's" have done; the discoveries and inventions they have made possible. Look at the great cities of our land and of the world, with their railroads, bridges, and buildings. Think of the books that have been written and published, all the work of Idealism and Industry.

Another desirable "I" is that of Initiative, which is the capacity for taking the leading step. The "I" of Integrity and the "I" of Intelligence are others. All of these are constructive "I's" and they produce the "I" of Independence, consequently success.

There is still another "I" (eye) of which you should be conscious if you would win true success, and that is the all-seeing eye of God looking down on your doings. Know yourself, reverence yourself, control yourself. Of course you must have enthusiasm, but don't let it overpower you like it did the young man in love who said: "I stood upon the ocean's briny beach and with a slender reed I wrote upon the sand: 'Mary, I love you'. But the mad waves rolled up and blotted out that sacred inscription. 'Cruel wave,' I thought, 'fragile reed, treacherous sand, I'll trust you no more. With giant hand I'll pluck from Norway's frozen shore her tallest pine and dip its top into the crater of Vesuvius, and upon the high and burnished heavens I'll write: 'Mary, I love you.' I'd like to see any confoundnd wave wash that out'"

One Hundred Young Men

In regard to independence, let us look at some statistics compiled by Wm. H. Stanley.

One hundred fine young men aged 25, start out in life with presumably equal advantages.

At the age of 35, or in ten years, five have died, 20 have become wealthy, and 40 are in moderate circumstances. The other 35 have shown no improvement.

At 45, 16 in all are dead, the wealthy group has shrunk to one wealthy and three rich, and 65 are still dependent on their earnings. Fifteen are no longer self-supporting.

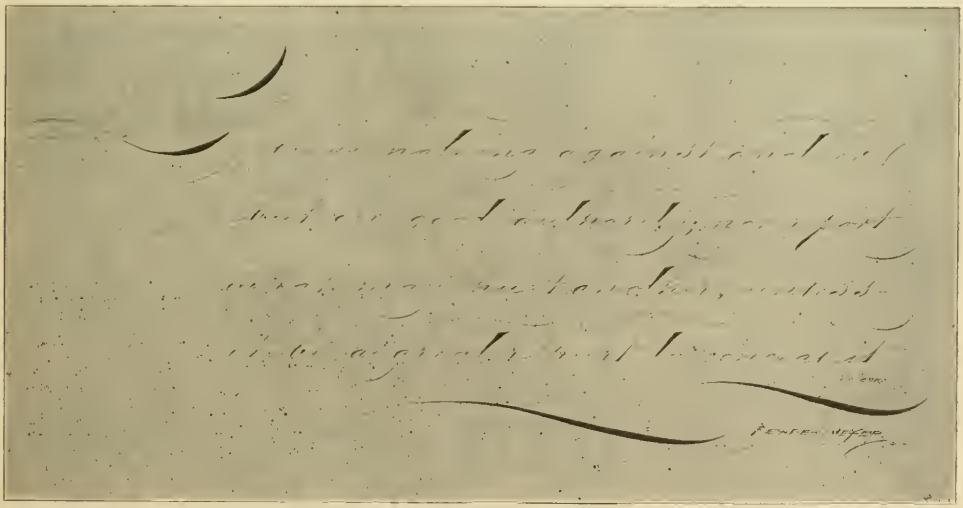
At 55, 20 are gone, one has become rich, three are in comfortable circumstances, 46 have established no estate, and the other 30 have no economic value.

At 65, 36 are dead, one is rich, four are well-to-do, five are self-supporting but compelled to work for a living, and the remaining 54 are dependent on their children, relatives, or charity.

At 75, 63 are gone, one is wealthy, and only two are comfortably situated. The other 34 do not have enough to pay their funeral expenses.

Only three of the original 100 are financially successful; a sad picture, but facts. To win you must belong to the three per cent, and to do so you must know yourself, reverence yourself, and control yourself, for:

"In ourselves the sunshine dwells,
In ourselves the music swells,
By ourselves our life is fed
With the sweet or bitter bread."



By H. P. Behrensmeyer, Quincy, Ill.

MAKE YOUR OWN SHOW CARDS

By MAXWELL L. HELLER, B.A., M.A., LLB.

Head of Art Department, Seward Park High School, New York City. Author of THE NEW STANDARD LETTERER and SHOW CARD WRITER, and HOW TO LETTER

A series of five lessons, to enable any shopkeeper or clerk without talent, to make effective show cards.

Lesson 1.

SINGLE STROKE LETTERING

A Direct Method That Makes Lettering as Easy as Writing.

No display is complete, no matter how attractive otherwise, without a generous use of show cards—show cards to tell about quality of the merchandise, the use and the fashions, the price, etc.

Show cards are expensive and for that reason are sparingly used by many merchants. But if you will avail yourself of the service offered in these lessons, you can eliminate this expense, except for the slight cost of materials.

For a great many years, the writer has taught lettering to boys and girls in the New York High Schools. Not picked students with talent, but the average run of boys and girls. They succeeded in making beautiful cards after a few lessons because the instruction was specific, the directions were followed and the proper tools were used.

The same success will attend your efforts in these lessons if you follow the directions.

First and foremost in importance for you, is to obtain the few necessary supplies. No great expense is involved. You should not hesitate to make the small investment in good materials. Your success will depend largely upon the kind of tools you use. You cannot expect good results from makeshift tools.

What to Buy

1. A few sheets of smooth cardboard from your stationer.

2. One bottle of good India or lettering ink.

3. One set each of Speedball lettering pens, Styles A, B, C, D, at a total cost of $2.00. These may be obtained from The Zaner-Bloser Co., Columbus, O., or from the Hunt Pen Co., Camden, N. J.

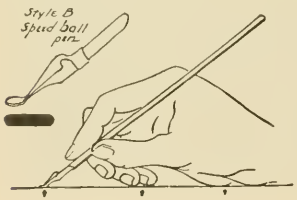


Fig. 1. Showing the position of the Speedball pen and the hand while lettering.

4 A drawing board about 16 by 20 inches or more. This may be any well planed board that will not warp. This board should be put on a table and tilted forward at an angle with a block.

5. Ruler 18 inches, triangle 6 inches, T square, and thumb tacks.

6. A soft eraser and an art gum for cleaning up finished work.

7. Soft pencils.

8. Half a dozen ordinary penholders. It is well to have a penholder for each size pen usually used, to obviate the necessity of constantly changing of pens.

9. A glass jar in which to hold the pens, with the nibs ends up so that they will be always handy.

Lettering Pen or Brush?

The ancient art of hand lettering was developed by scribes who cut their own lettering tools out of quills and reeds.

Fig. 2. The arrows indicate the direction of the strokes that make up each letter.

The characteristics of their letters were governed by the shape of the pen points, and the way these were held by the letterer.

The same ease and grace that was theirs, is now again possible in the production of modern lettering through the use of the new lettering pens. Made of steel, with variously shaped nibs of graded sizes, these pens enable you with a little practice, to make characteristic strokes with speed.

It takes many months of practice to be able to twirl a brush efficiently. The brush offers no resistence to the heavy hand—and it becomes extremely difficult to control the thickness of the strokes. With the lettering pens, the tempered steel and the shaped nibs remove all worry about pressure and evenness of strokes.

By all means, learn to letter with the pen. All professional letterers now use them. They are less expensive than brushes. They give you surer results. They save time. They enable everyone, even you, who think you have no talent to make good show cards.

These pens have a flat bill or nib, bent at an angle to the shaft. The shape of the nib determines the character of the stroke the pen makes. Style A pens have square nibs and produce square end strokes. Style B pens have circular nibs and make round end elements. Style C are stub pens with flat ends. Style D have an oval nib. In each of these styles there is a full range of sizes from No. 5 which is thin to No. 0 which makes a stroke almost ¼ inch thick.

Each pen has an ink retainer attached to the pen shaft which holds enough ink for several letters, feeding the nib uniformly. Constant dipping of the pen into the ink is thus avoided and the uniform feeding prevents blotting.

As the Style B pens are somewhat easier to handle than the others, it is well to begin with the use of these.

How to Begin

Place the card squarely on the board. Put the T square on the card, holding the head against the board on the left. Move the blade up to the edge of the card. Make the edge of the card coincide with the blade, it is does not already do so. Push thumb tack into the board alongside of the card. The heads will hold the card in position. Horizontal lines should be drawn with the blade of the T square. Draw vertical lines with the triangle resting against the blade of the T square. These instruments are to be used only with the pencil in making layouts and guide lines—never with the lettering pens. Prepare the card with horizontal guide lines.

Your position while at work is important. Place the feet flat on the floor and present the left side to the table. It will be noticed that this is not writing position but is good lettering position, because of the great freedom of the right arm movement.

The pen should be held like an ordinary writing pen, Fig. 1, being careful that the nib rests flat on the paper. With the dry pen, practice vertical strokes downward. Without changing the position of your hand or the pen, make horizontal strokes from left to right. After a little of this dry practice, the pen will fit into the hand at the proper angle so that the nib rests flat upon the paper.

Dip the pen into the ink deeply. Rest the pen against the neck of the bottle to drain off the surplus ink.

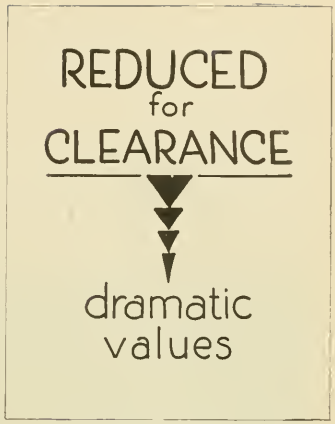


Fig. 4. The original of this card measured 11x14 inches. Speedball style used.

Present the pen to the paper, making sure that the nib is flat. Pressing firmly, hold the pen at the beginning of each stroke, then with a free hand movement, bearing uniformly, bring the stroke down. At the end of the stroke again press the pen before lifting it from the paper. This pressure at the beginning and the end of the stroke insures definite rounded terminals. Practice making vertical strokes.

See that they are uniform in height. Keep within the guide lines. Now practice strokes slanted downward from right to left, then others slanted from left to right, Fig. 2.

As the nib of the pen is circular, it is not necessary to change the position of the hand to make horizontal strokes. Practice these from left to right. Next try the curved strokes in all directions shown in Fig. 2.

It is well at this time, before we combine the strokes to form the letters, to check up on our work and try to discover the causes of poor and ragged results in this first pen exercise. They are:

1. Wrong position of body at the table. Wrong position of hand and pen.

2. Use of finger movement instead of hand movement. This results in lifting the nib off the paper, giving irregular strokes.

3. Failure to press down at beginning and end of strokes, and failure to press uniformly throughout stroke.

4. Ragged ends result from sliding pen off paper instead of lifting it off.

5. Failure to drain off surplus ink by resting pen against neck of bottle.

6. Unclean pen. Dried ink prevents even feeding of ink to the nibs. Clean the pens occasionally with an old tooth brush.

7. Do not use blotter. Allow ink to dry.

(See following page)

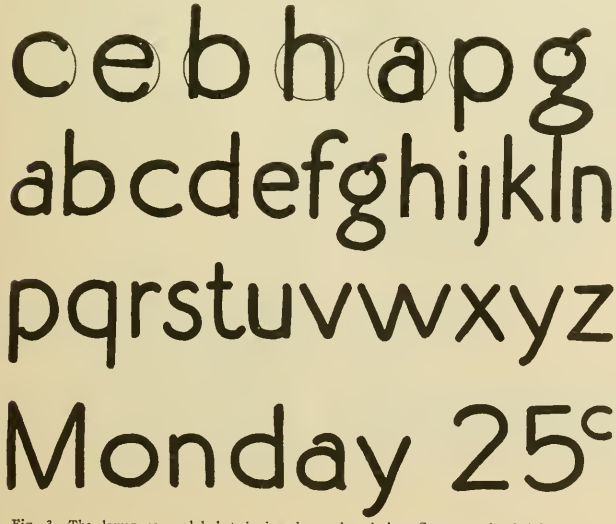


Fig. 3. The lower case alphabet is based on the circle. Compare the height of the lower case with the capitals and the figures.

To Make the Letters of the Alphabet

(See preceeding page)

The practice strokes when combined make the letters of the alphabet. In joining the strokes to form the letters, be careful to join the ends and avoid ragged connections.

Practice the letters in the following order: I L H F E T N M A X V W Y Z K U J O Q C G D P B R S.

The widths of the letters vary somewhat. The round letters O, Q, C, G, D are made circular. The following letters are made narrower: L, F, E, K, J, B, P, R, S. The other letters are made rather square with the exception of M and W, which are slightly wider. The cross strokes of E, F. H are drawn slightly above center, in A below center. The upper lobes of B and S are smaller than the lower.

Follow the order and the direction of the strokes as given in Fig. 2. Always make them this way and you will soon acquire speed in lettering.

Be Encouraged

Practice making letters one inch and smaller. Do not try big lettering till you have thoroughly learned the forms and can use the pens with ease. Do not expect to be an accomplished letterer in one lesson.

The Small Letters

The small letters or lower case as they are called, are based on the circle. Study the forms in Fig. 3 and make them in the following order: o c e a b d p q n h u m r l f k i j s v w x y z.

Note that b, d, h, k, l are as high as capitals and that the bodies are only a little over half as high; g, p, q, j, y go below the line.

FITTING WRITING INTO THE INFORMAL PROGRAM

(Continued from page 15)

tivated at a future time. The teacher must be on the alert to grasp opportunities which will call into play every small letter of the alphabet during some time of the year and also a few of the most frequently used capital letters.

If the child can write all the small letters of the alphabet at the close of the first year and has the ability to write common words without hesitation and use them in short sentences containing vocabulary suited to his grade, he has met the requirements for first grade handwriting. Not only must a check-up be made on subject matter but also on time and results. Seventy-five minutes per week is the period allotted for instruction in handwriting. Has the teacher utilized this time or has she exceeded the period allotted this subject? Has her instruction been such that she is able to see a steady growth in the written product of the child from month to month and will he be able at the end of the year to measure up to the requirements of his grade?

If we as teachers can answer these questions consciously in the affirmative, we should experience a feeling of satisfaction in knowing that the child is now prepared to attack the next higher unit of work which proves that writing can be woven into the flexible program successfully.

SCHOOL SAVINGS ACCOUNTS

The past year has been a severe test on school savings. Despite the fact that children were compelled to draw on these accounts to help their families, many new accounts have been started. It is estimated that the withdrawals from the school banks this year have been a quarter million dollars more than last year. This has no doubt helped many children to stay in school.

One of the most important things to teach children to save systematically and wisely. Whether you are a penman, a teacher, or whatnot, a savings account is one of your best friends. It is what you save from your salary, not how much you make, that counts.

Here Is Something to Think About

Save $1.00 a week, and at five per cent compound interest in 20 years you will have $1,775.18.

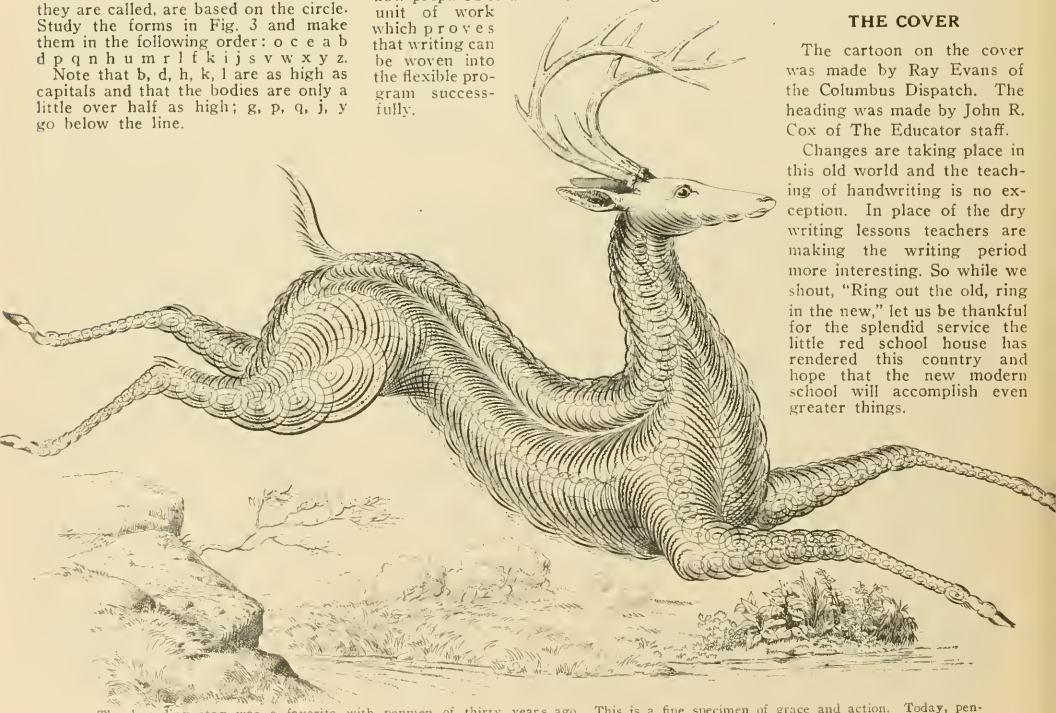
Save $5.00 a week, and at five per cent compound interest in 20 years you will have $8,875.90 and will receive from it $8.50 interest weekly.

Mr. J. C. Duncan, formerly a penmanship teacher in the McCann School of Business, Reading, Pennsylvania, now has charge of the Penmanship Department of the Woodbury College, Los Angeles, Calif. He states: "I cannot be without The Educator."

THE COVER

The cartoon on the cover was made by Ray Evans of the Columbus Dispatch. The heading was made by John R. Cox of The Educator staff.

Changes are taking place in this old world and the teaching of handwriting is no exception. In place of the dry writing lessons teachers are making the writing period more interesting. So while we shout, "Ring out the old, ring in the new," let us be thankful for the splendid service the little red school house has rendered this country and hope that the new modern school will accomplish even greater things.



The bounding stag was a favorite with penmen of thirty years ago. This is a fine specimen of grace and action. Today, penmen spend more time on lettering, engrosser's script, and engrossing.

ORNAMENTAL PENMANSHIP

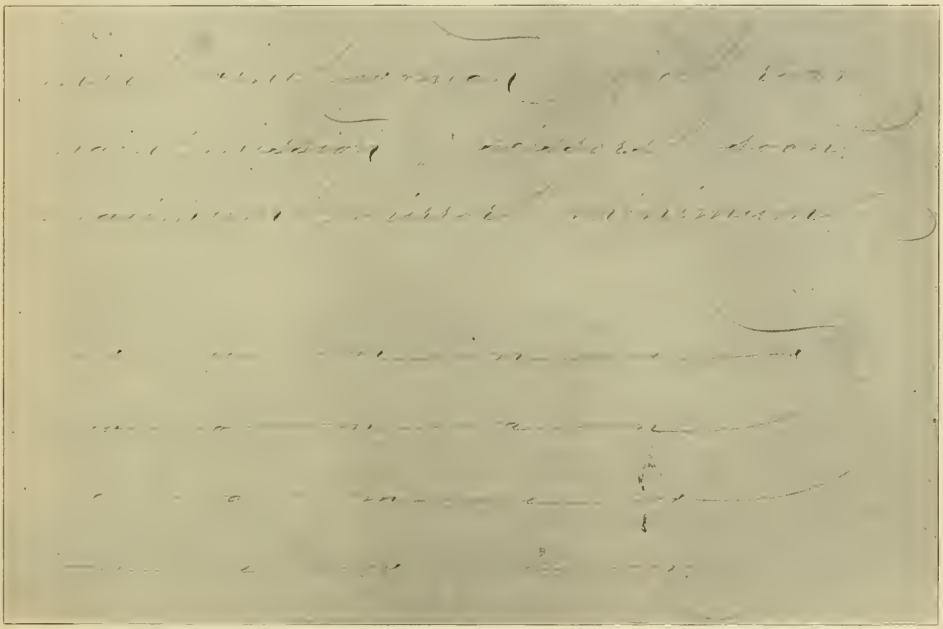
By E. W. BLOSER

Comment by E. A. Lupfer

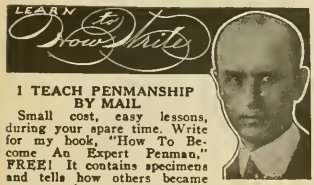
This lesson contains minimum or one-story letters. See that you get the spacing even. See how uniform you can get the letters in height. In beginning your practice, it is well to work on the wide spaced words at the bottom of the plate. This lateral movement exercise strengthens your writing and gives a forceful character to it.

Practice on ornamental writing will refine your business handwriting, and make it more skillful and delicate.

Once you become thoroughly interested in ornamental penmanship and acquire some skill in it, you will never want to give it up. In fact, it seems difficult to give up ornamental penmanship even where men get into other lines of work. It is so fascinating. It is something one must work at constantly to hold.



It is a pleasure to receive cards from A. L. EDWARDS, 605 N. E. Way, Dallas, Texas. His cards show a masterful control of the pen. The shades are sparkling and all in all the cards are as neat and attractive as any we have seen for some time.



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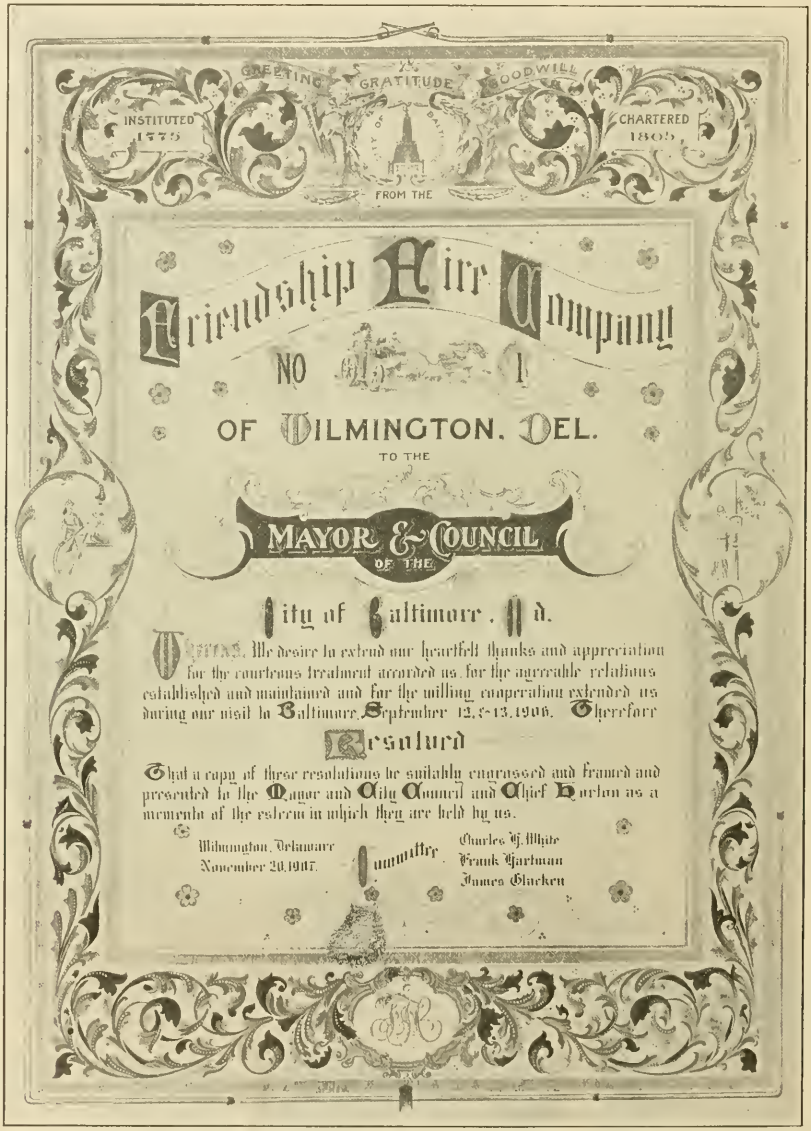

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NO 1

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TO THE

MAYOR & COUNCIL OF THE

City of Baltimore, Md.

WHEREAS, We desire to extend our heartfelt thanks and appreciation for the courteous treatment accorded us, for the agreeable relations established and maintained and for the willing cooperation extended us during our visit to Baltimore, September 12, & 13, 1906. Therefore

Resolved

That a copy of these resolutions be suitably engrossed and framed and presented to the Mayor and City Council and Chief Horton as a memento of the esteem in which they are held by us.

Wilmington, Delaware
November 20, 1907.

Committee

Charles G. White
Frank Hartman
James Glacken

An old resolution which is worthy of careful study.

Lessons in Engrosser's Script

By courtesy of C. W. Jones, Brockton, Mass.

LESSON No. 15

This month we begin the actual writing of sentences. By this time you should have mastered each individual letter and from now on you should devote your attention mainly to general quality. Get the appearance uniform, spacing correct. In fact, at this time the three S's should be emphasized, size, slant and spacing.

Where you have trouble with an individual letter turn back to the lesson where the letter was previously given and review that lesson.

Authority is the main point in government.

Bad books are the public fountains of vice.

Charity should begin at home and end abroad.

Do no hurt, where you can do no good.

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Waste not; want not. Wilful waste makes woeful want.—Franklin.

Learning by study must be won; 'twas ne'er entailed from sire to son.—Gay.

By Miss Flossie Cain, Supervisor of Handwriting, Rocky River, Ohio.

GOLF

Who's the stranger, mother dear?
Look, he knows us. Ain't he queer?"
"Hush, my own; don't talk so wild;
He's your father, dearest child."
"He's my father? No such thing!
Father passed away last spring."
"Father didn't die, you dub!
Father joined the golfing club.
But they closed the club, so he
Has no place to go, you see—
No place left for him to roam,
That is why he's coming home.
Kiss him—he won't bite you, child—
All them golfing guys look wild."

By D. Beauchamp, 145 S. Broadway, Los Angeles, Calif.

No. 1 - In a series of Speedball Advertisements showing the Versatility and Superiority of America's finest art and lettering pen

Speedball Pens & Inks
for drawing and lettering Posters
are preferred by the leading artists /
The adoption of this modern
Professional Equipment
not only makes your class work more interesting but builds a real confidence in the students own ability to master his tools.
Speedball Pens are easier to use because they load with a dip and do not blot - they carry more ink and make cleaner, sharper strokes with any color. Not hard to clean.
Speedballs are the only pens with a control reservoir on marking tip
Teachers who want all these features ask for Speedballs
Send for your Free Samples at once and try them out in the class without obligation.

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Camden N.J. USA.

This complete advertisement was drawn with Speedball Pens using Speedball Waterproof Black Lettering Ink.

"If you have tried and tried again
Nor made your effort less
You really have succeded then
For courage is success."

Written by F. B. Courtney, Detroit, Mich.

DESIGNING AND ENGROSSING

By E. L. BROWN,
Rockland, Maine

The specimen of pen drawing and lettering shown in this connection is rather effective, and is a style especially adapted for good printing plates. A decorative initial, if simple and in good taste will always enhance the effect of a printed page. We are showing still another style of pen technique which might be appropriately called "stone stipple," as it resembles the texture of cut stone. The lay-off starts with the initial "R" which should be sketched very roughly observing general outlines and proportions. Follow with a more detailed drawing, giving special attention to the size and spacing of the lettering. The small lettering should be suggested for spacing only.

Use Zanerian ink and a Gillott No. 170 pen in treating the color values of the leaves and roses. As a rule the roses are lighter in tone than the leaves. Use fine dots and short, irregular lines, and see that the tones are nicely blended. Solid color here and there will "snap" up the effect and give the whole design strength and character. If your tonal values are correct the design will appear as soft and mellow as a wash drawing when viewed at a distance of three or four feet.

Send us some of your work for criticism and suggestions.

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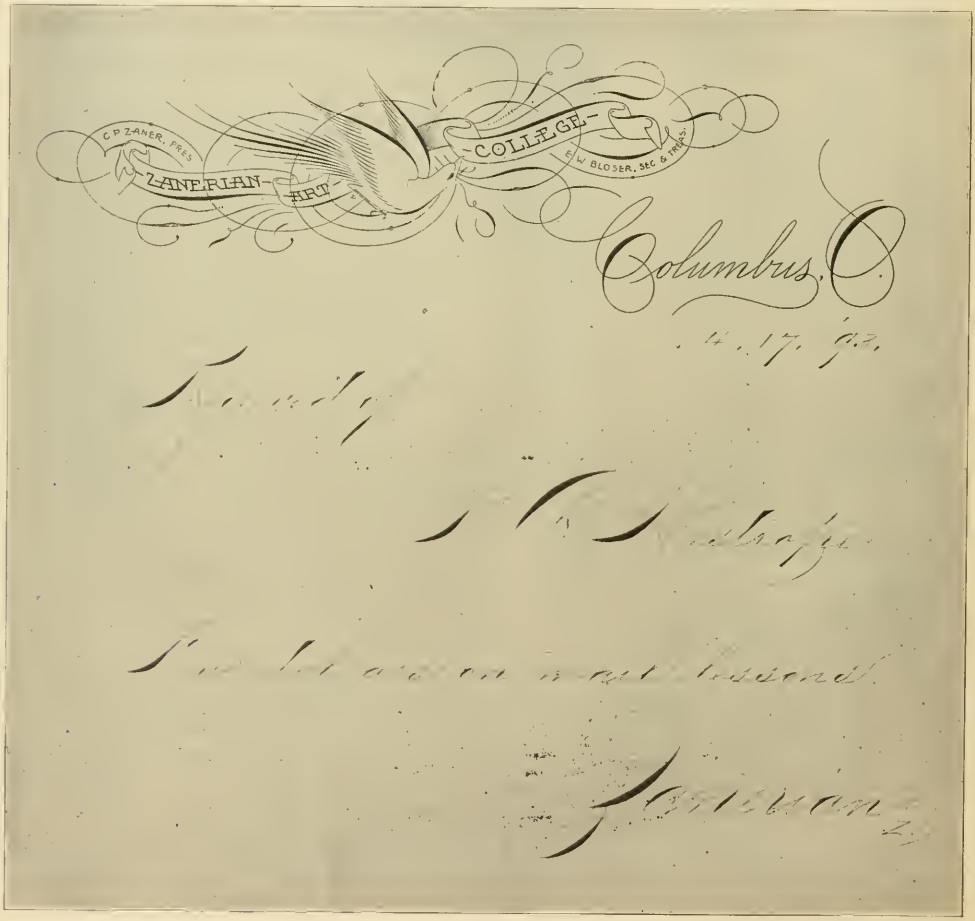
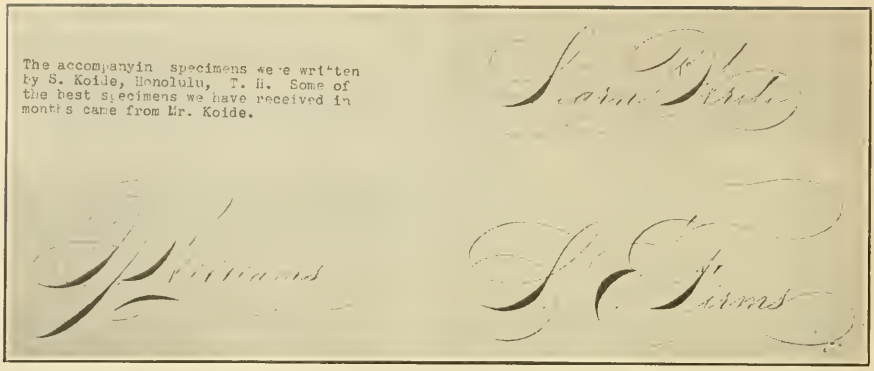


Here is a specimen which is historical. It was written by C. P. Zaner in 1893 for P. A. Westrope, at that time an aspiring penman. Study the accuracy of the letters in this receipt. Paste the specimen in your scrapbook of curios.

House and Home.

To have an ideal home people sometimes think it is necessary to possess a fine house, but the words "house" and "home" do not mean the same thing, although they are used interchangeably. Most people, it is necessary, at some time in their lives, become attached to various places or objects, because of persons or events associated with them. This is especially true of the dwelling one occupies; frequently a very real affection grows up about its every nook and corner. But in spite of these associations house and home are in reality very different. If it is necessary to move from one locality to another the home moves, too, even though a warm affection continues for the former residence.

This page of writing was made by Martha Doan, eighth grade pupil in Covington, Ky., Public Schools, Miss Seddie Grunkemyer, supervisor. Even though the original was in a very pale blue ink, the engraver was able to catch enough of the specimen to show the fluent, easy style which the Covington students use in their daily writing.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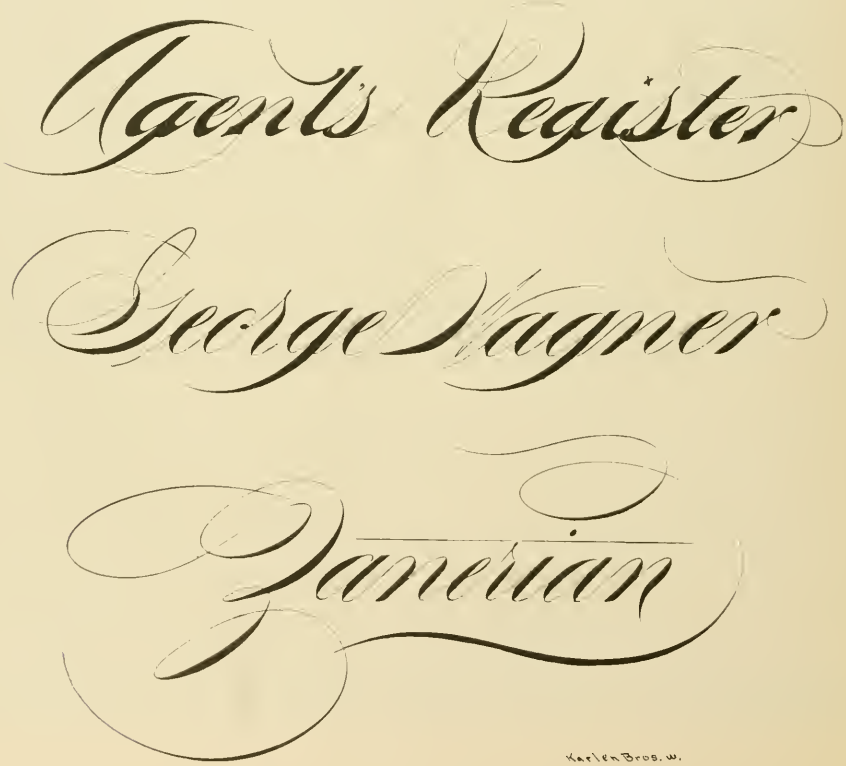
months came from Mr. Koide.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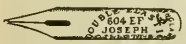

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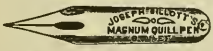

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of interest to every teacher and student of handwriting. Circulars with Chapter Subjects, also Reprint of Reviews sent upon request. The book is recommended and sold by

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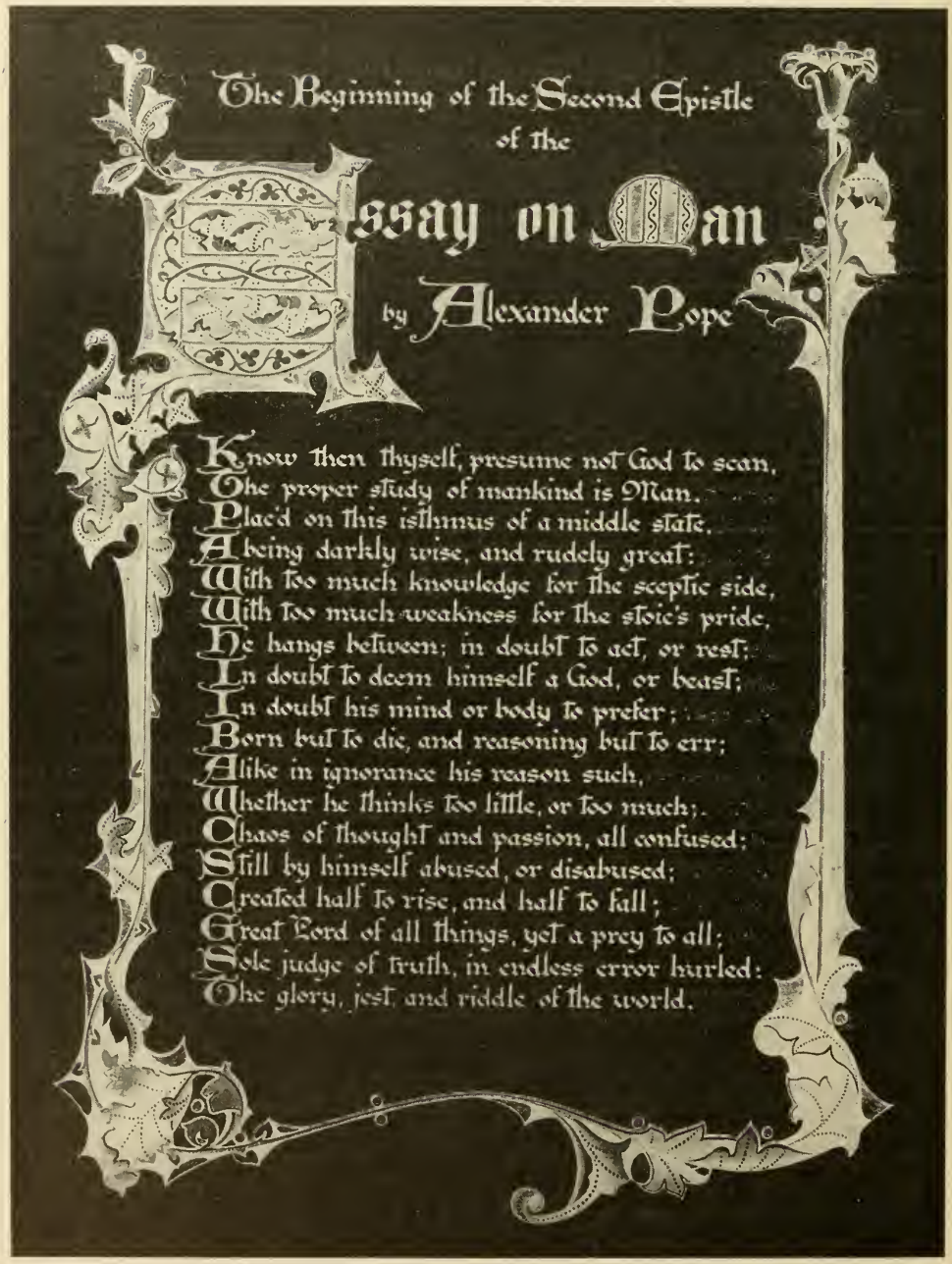

Engrossed by J. R. Rosen, proprietor of the Rosen Engrossing Studio, Boston, Mass.

BOOK REVIEWS

Our readers are interested in books of merit, but especially in books of interest and value to commercial teachers, including books of special educational value and books on business subjects. All such books will be briefly reviewed in these columns, the object being to enable our readers to determine their value.

Personality and Personalysis—By J. J. Theobald. Published by Prentice-Hall, Inc., New York City, N. Y. Cloth cover, 222 pages.

J. J. Theobald has just written a book which, in the hands of your students, resident or non-resident, will cut down very materially the number of canceled enrollments. The title of the book is PERSONALYSIS. It has for its theme, "the desire to succeed." Its homely presentation of clear, straight thinking, its citation from recent past successes, and its altogether happy, refreshing approach to self-analysis, combine to inject grit into the "quitter" type and inspire him to forsake his folly and go on with his course. As for the ambitious type—the book will similarly "resell" the course to him, keep him sold, and lead him, like his weaker brother, to greater achievement.

The direct, stimulating effect of Theobald's book on all your students, in their scholastic records, their later success, and their contented, self-respecting lives, will sign up more enrollments for your school than thousands of dollars spent in printed matter. For you substitute cold, informal type with actual living advertisements with which to attract attention to your school.

Comprehensive Propositions in Accounting—By Homer St. Clair Pace, C. P. A., and Charles T. Bryan, C. P. A. Published by Pace Institute Publishers, Inc., New York, N. Y. .Cloth cover, 398 pages.

Ability to solve a practical problem of any kind depends as much upon clear thinking with respect to the principles involved as it does upon skill and technique in the treatment of detail and the presentation of results. Hence, in this book there is a simple but comprehensive elucidation of each principle of accounting or law invoked as well as the presentation of entries, work sheets, tables, and statements that conform in technique to the best current practice.

This book provides a new approach to the difficult matter of applying the theory of accounting and the principles of the law to business states of fact.

Each of the twenty-four sections contains a proposition based on business facts. Each of these propositions is broken down into specific and sequential subproblems. Each subproblem is then solved in accordance with an accepted principle of accounting or law. Each principle of accounting or law is explained in simple but comprehensive fashion.

Each of the twenty-four sections contains a test proposition, similar in character to the one solved and elucidated, but based upon a different state of facts. In addition, each section contains ten test questions upon the theory of accounting, each of which can be answered on the basis of the explanations given in connection with the solution of the subproblems of the basic proposition. The forms, tables, and statements used in the solutions are based on the best current usage in accountancy practice. The book is therefore valuable to the busy practitioner as a reference work, as well as to the student who expects to sit in C. P. A. and similar examinations conducted by men who are dealing with the problems of actual business and practice.

Index of Economic Reports—Of possible interest to executives in all types of business and industry is a new **Index of Economic Reports,** published by the Policyholders Service Bureau of the Metropolitan Life Insurance Company. This compilation, revised as of October 1, 1931, lists the titles of approximately 500 reports and articles on problems of business management which the Bureau has published and made available for general distribution. More than 100 new studies have been added since the previous edition of the **Index.**

The titles are arranged in two classifications, the first according to the major divisions of management, and the second, according to types of business or industry. Preliminary sections of the **Index** describe the nature and scope of these economic surveys, and the bases upon which they were prepared. The reports listed are the result of investigations conducted by the technically trained staff of the Policyholders Service Bureau, and the major fields of management are represented. These fields are grouped in the **Index** as: accounting and finance; advertising, selling and merchandising; business organization; industrial health; office management; personnel management and industrial relations; production management and engineering; and safety.

Illustrative of the material indexed in the booklet are the titles of a few representative reports. These include **Personnel Management in Banks, Making the Dealer an Adviser, Cooperative Marketing Activities in Business, Methods of Collecting Retail Installment Accounts, Radio as an Advertising Medium, The Accident-Prone Employee, Training Driver Salesmen, Industrial Dental Service,** and **Budgeting Manufacturing Operations.**

Interested executives may obtain copies of the **Index of Economic Reports** by addressing the Policyholders Service Bureau at One Madison Avenue, New York City.

George Washington — Real Boy — By Walter Mac Peek. Published by The Franklin Press, Washington, D. C. Paper cover, 20 pages.

Little material has been published about the boyhood days of George Washington, and such material is scattered among the writings about his adult days. Through research and through painstaking travel to Wakefield, Ferry Farm, Mount Vernon, Fredericksburg and Alexandria, the author has caught the atmosphere of these sacred spots. With his back-ground of understanding of boy life, he interprets Washington's happy boyhood days to us, with skill, understanding and sympathy.

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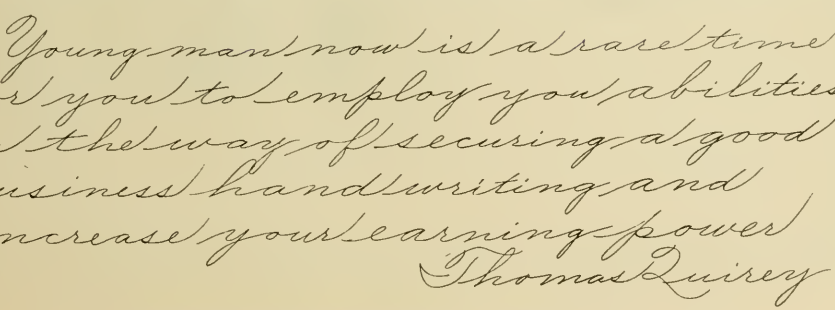
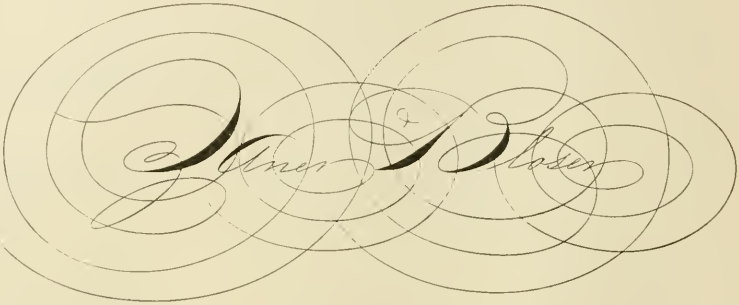
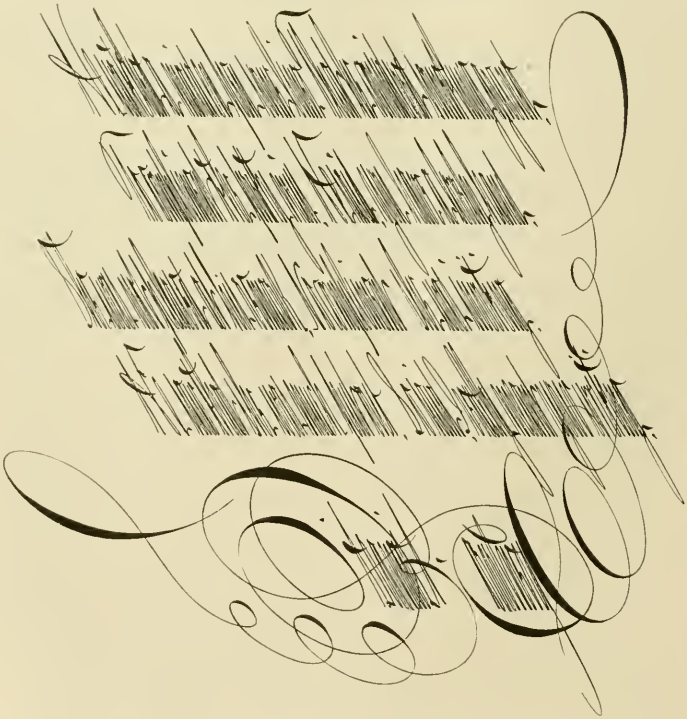


Thomas Quirey is a student in the Lockyear's Business College, Evansville, Ind. He has made remarkable improvement in handwriting. Mr. Quirey is a student of W. M. Ayres.





This page is from the pen of that skillful penman, F. B. Courtney, Detroit, Michigan. Try the heading if you think it does not require skill to maintain that beautiful parallel effect and equal spacing. To read sight from the lower right hand corner up along the down strokes. To write this style turn the paper around opposite that used in writing forward slant. The letters are made with a hinge motion. A ruler may be used at the base line, bringing each down stroke against the edge of the ruler. Now that the secret of making this little puzzle is out, let us see what you can do.

PRESENTED TO HONORABLE

WILLIAM HALE THOMPSON

Mayor of Chicago

BY THE

Progressive Jewish Business Men's Association

On the occasion of a dinner tendered him Wednesday, February 18th, 1931, at the Aragon Ballroom.

In appreciation of the inestimable service he has rendered to the cause of liberalism, to racial peace and to the development of this great metropolis which has grown with miraculous fastness under his splendid and inspiring leadership.

When the future historian will write of the achievements of Chicago he will place William Hale Thompson in the forefront of the men who felled the forests, cultivated the earth, spanned rivers with bridges of steel, built the railways and canals, the great ships and highways; who invented the locomotives and engines supplying the countless wants of civilization; with the men who invented the telegraph, the cable and the radio, and freighted the electric spark with thought, friendship and love; with the men who have invented looms and spindles that clothe the world; of the printing press that fills the earth with poetry, fiction and fact that saves and keeps all knowledge for the children yet unborn William Hale Thompson will occupy a position of fame with the builders of empires, with the men who have explored the heavens and traced the orbits of the stars — who have read the story of the world in mountain and billowed sea; with men who have lengthened life and conquered pain; with the great poets whose thoughts have charmed the soul, with the painter and sculptor who have made the canvas speak and the marble live; with the great orators who have swayed the world, with the composers who have given their souls to sound and with those who have made life worth while living.

In that spirit we present to you, William Hale Thompson, Mayor of Chicago, builder and creator of our marvelous boulevards, attractive bridges, spacious schoolrooms, beautiful playgrounds—all of which attest to the enterprise a vision of you who made it possible THIS TESTIMONIAL of our admiration and devotion and on behalf of our beloved city we urge and beseech you to go onward and forward and continue in your glorious work of making Chicago the greatest city in the world.

Progressive Jewish Business Men's Association

Chicago, Illinois, February 18th, 1931 President

This piece of engrossing, made by the Harris Studio in Chicago, for the former mayor of Chicago, is a well designed, beautiful piece of work. You will do well to study the simplicity of the work and the solid appearance.
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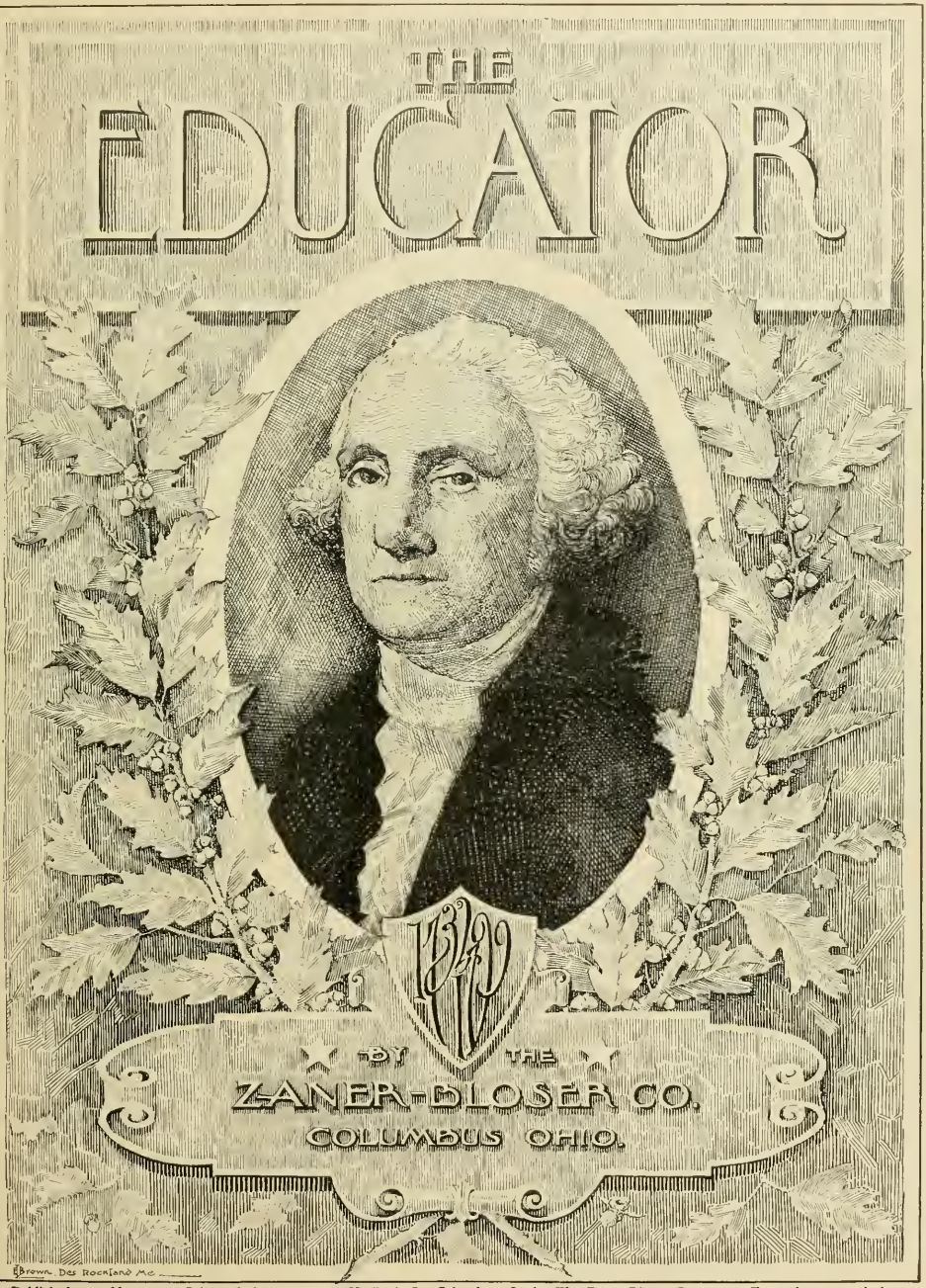
Vol. 37 FEBRUARY, 1932 No. 6

THE EDUCATOR



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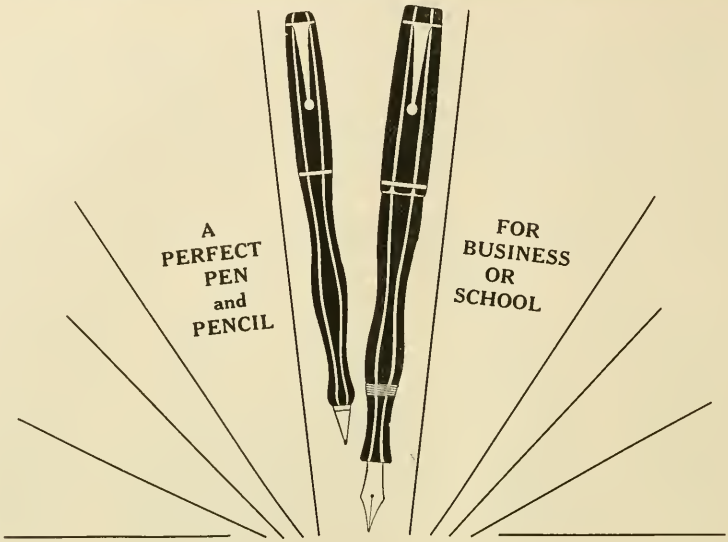

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Vertical models are presented, but each child will develop a characteristic hand, which may have either a backward or a forward slant. So long as his writing is legible, uniform, and beautiful, his individuality should be encouraged. Neither a special writing posture nor muscular training is necessary for letter formation, as arm and finger movements cooperate naturally in the shaping of the letters.

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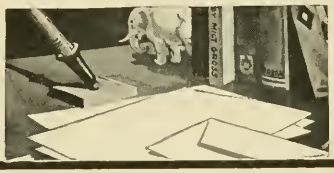

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The Educator

VOLUME XXXVII COLUMBUS, OHIO, FEBRUARY, 1932 No. 6

THIRTY-FOURTH ANNUAL CONVENTION
NATIONAL COMMERCIAL TEACHERS' FEDERATION

The Stevens, Chicago, December 28, 29, and 30, 1931

Reported by Jay Miller, Goldey College, Wilmington, Del.

1931 OFFICERS

President: Irving R. Garbutt, Director of Commercial Education, Cincinnati, Ohio;

First Vice-President: P. O. Selby, State Teachers College, Kirksvile, Mo.;

Second Vice-President: Miss Maud Searl, East High School, Des Moines, Iowa;

Secretary: Bruce F. Gates, Gates College, Waterloo, Iowa;

Treasurer: J. Murray Hill, Bowling Green Business Univ., Bowling Green, Ky.

Executive Committee

Irving R. Garbutt, Cincinnati, Ohio;

Paul Moser, Moser College, Chicago;

Ivan Chapman, Western High School, Detroit;

H. M. Owen, Brown's Business College, Decatur, Ill.

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President: E. H. Norman, Baltimore Business College, Baltimore, Md.;

First Vice-President: George E. McClellan, Littleford School, Cincinnati, Ohio;

Second Vice-President: Mrs. Emilia Kennedy, Parsons Business School, Kalamazoo, Mich.;

Secretary: Bruce F. Gates, Gates College, Waterloo, Iowa;

Treasurer: J. Murray Hill, Bowling Green Bus. Univ., Bowling Green, Ky.

Executive Committee

E. H. Norman, Baltimore, Md.;

Irving R. Garbutt, Cincinnati, O.;

Ivan Chapman, Detroit, Mich.;

H. M. Owen, Decatur Ill.

Place of meeting for 1932 convention: CHICAGO.

The thirty-fourth annual convention of the National Commercial Teachers' Federation was held at The Stevens Hotel, Chicago, on December 28, 29, and 30, 1931. Over 800 teachers were registered at the convention which compares favorably with preceding years. The general theme of the convention was "The Classroom Teachers" and the various programs were built around the problems of the classroom.

The informal reception in honor of visiting delegates was held in the North Ball Room of The Stevens on Monday evening, December 28. The affair was in charge of Mr. and Mrs. Henry J. Holm and the ladies of the local committee. Dancing followed the reception.

The first federation meeting was held in the North Ball Room on Tuesday forenoon. After preliminary music by the prize-winning band of the Chicago high schools and singing of "The Star Spangled Banner," Paul Moser, chairman of the local committee, gave a brief address of welcome. Mayor Anton J. Cermak, of Chicago, was scheduled to address the federation, but the mayor had urgent official business elsewhere as mayors are sometimes wont to do. Mr. Moser presented Irving R. Garbutt, of Cincinnati, president of the federation, whose previous illness nearly prevented his attending the federation meetings.

Mr. Garbutt did not deliver his formal address to the federation, but had it printed and distributed at the annual banquet Wednesday evening. Significant statements in Mr. Garbutt's address follow: "The teacher is the all important factor in all school successes—not the hearer of lessons and the recorder of grades, but the real inspirational teacher, the kind whose knowledge is not confined between the covers of the text book used, but the one whose teaching carries on into life long after school days are over and whose memory is cherished, not so much for his book knowledge, so easily forgotten, but for his personality and the fined qualities of life.

"The great task of the teacher is to create in the minds of the pupils an interest in the subject, not so much as a subject, but as a part in the general process of education, and in the development of the mind.

"It is the function of the school and the duty of the teacher to take the mind of the pupil as created and help it to unfold until it discovers its own possibilities, and then guide it into right channels of thinking and doing. Our pupils need encouragement to sustain, instruction to aid, and direction to guide them in this great effort.

"The great responsibility of the teacher is to create an interest in life, and an attitude toward life, in all of its refinements, to the end that the finest quality of citizenship may be developed that will give the greatest service to humanity."

Dr. Rees Edgar Tullos, President, Wittenberg College, Springfield, Ohio, delivered an extended address on "They That Can, Do; They That Can't Do, Teach."

Second Federation Meeting

The second federation meeting was held Tuesday forenoon in the North Ball Room.

After preliminary music and community singing led by George E. McClellan, of Cincinnati, President Garbutt introduced Rabbi Abba H. Silver, The Temple, Cleveland, Ohio, who delivered a masterly and scholarly address on "Education for Democracy." This speech was exceptionally well received.

Among other things, Rabbi Silver said: "We must assume individual responsibility for the condition in which we find ourselves. Morality, like charity, must begin at home. There has been a tendency to place responsibility and blame upon the government and the church instead of upon ourselves.

(Continued on page 28)

THE EDUCATOR

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PARKER ZANER BLOSER ——— Business Mgr.

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Timely and Practical Handwriting Helps

For Teachers and Pupils

By E. A. LUPFER

Article Six
SIGHTLINESS

The first impression is often a lasting one. In applying for a position, the first impression, if good, secures for the applicant the position. If the impression is not good, the applicant is at a disadvantage.

When you buy an article the first impression usually decides the sale. Art is judged in the same way. We like or dislike a picture from the first inspection.

In examining specimens of handwriting we judge the quality by the first impression which they create. In order to create a good impression and have people admire your writing, a few general requirements are necessary. This month we discuss and study some of these requirements which make writing pleasing to the eye.

Arrangement

Arrangement is a very important factor in appearance. Good margins and neat arrangement will make good letter forms appear better, while poor margins and careless arrangement will make a poorly formed letter less inviting. Frequently pupils rewrite a page after being shown the proper arrangement and even though the formation of the letters has not been improved, the page shows improvement. See that you leave proper margins. Have your teacher show you how large your margins should be. You will notice that the best looking framed penwork has large margins. Usually margins should be even on all sides. On all written work get at least one-half inch margins.

Quality of Line

Probably the most important requirement for sightliness is a uniform, neat quality of line. It is an aggrivation to try to read writing with a skippy, faint line. Again, a coarse, heavy line is not neat. Avoid blunders. Where an accident happens make a careful correction. Writing one word or stroke through another looks untidy. Lines which are wobbly are also unsightly. When we see shaky lines we associate them with old age or some physical defect. If you want to be classed as being a vigorous, young person see that your quality of line is smooth and neat.

Spacing

Irregular spacing does much to create poor looking writing. Do not crowd too much work on the right side of the page. Take sufficient space in which to write a complete sentence. Use another line rather than spoil the looks of the page. Shift the paper as illustrated in the January article.

Size

Uniform size of writing is very desirable. It is one of the things which appeals to the average person. Irregular size is easily detected by the reader and will influence his judgment of your work. This size of the writing should be neither too large nor too small. Various sizes were illustrated in a previous article. Good taste will dictate the size which should be neat and attractive.

Slant

It is a joy to look at a uniformly slanting page. One letter off slant on a page is like a note out of harmony. It grates upon the reader and, therefore, kills what is otherwise good writing. Too much slant is not attractive and makes reading difficult. Vertical writing is not so attractive.

Beginning and Ending Strokes

Some years ago, many teachers erroneously taught long beginning and ending strokes with the idea that it put life into the writing. Teachers have discovered that this leads into a scrawley, unsightly page. Writing of this nature is usually carelessly written and much better results can be secured if the beginning strokes are kept normal size; that is, most of the letters beginning on the base line and ending at the headline for the minimum letters. Avoid excessively curved, straight and abbreviated endings.

Blots

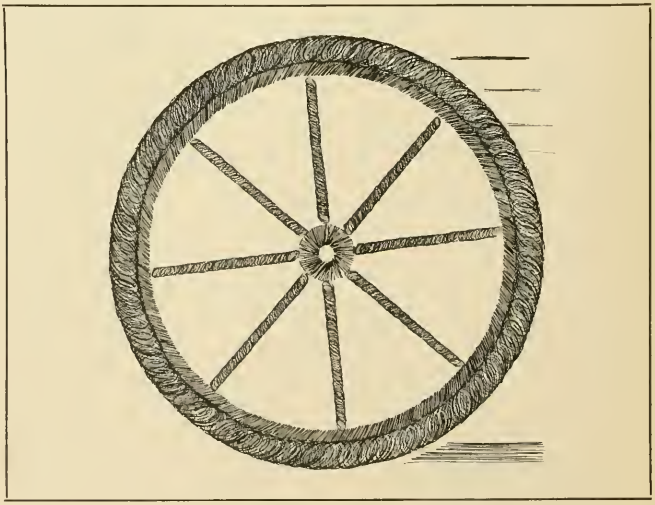
On examining specimens for certificates, we frequently find blots and finger marks. These specimens find their way into the waste basket much quicker than the neat, tidy page. A teacher should insist upon clean, neat papers. If you are neat in your writing, the chances are that you are neat in other things.

Poor Forms

Frequently, good writing is spoiled by the use of a few incorrectly formed letters, especially capital letters. Where one tries to create a new form of a letter, he usually gets into a freakish, unsightly form. It is much better to stick to the standard.

A Test

Test the writing of your class by having some person in your community glance quickly at the papers from your class, grading them into two classes from his first impression of each specimen. Then see how many of the specimens he placed in the good pile are written by your best students. To avoid any partiality, leave the names off the specimens, using numbers instead. After you have had the specimens graded, have the grader give his reason for his decisions.



Oval designs have been used to good advantage in developing movement. It is recommended that you have your class try a few different designs, but be careful not to spend too much time on work of this type.

142 *smooth lines*

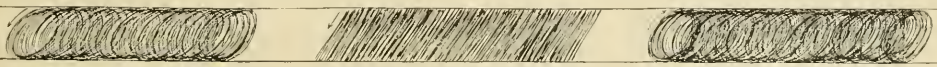
No. 142. As an exercise wide spaced writing improves quality of line and movement. Practice other words in this manner and see if it helps your writing.

143 *We are swinging right along.*

No. 143. One can swing along freely without speeding the writing. We like to see writing with a swing. We shall be glad to see some of your writing and will make a few comments on your writing without cost. Send a page of your work with return postage. Be sure to state that you are practicing on these lessons.

144 *Arrangement in handwriting is more a matter of judgment than of technical skill. Style is but expression of individual taste, and taste is the result of inheritance, environment and education. Handwriting is an index of artistic judgment or indifference to orderliness in arrangement.*

No. 144. Write the above for your Progress Record Book. Watch alignment, quality of line, spacing, size, slant, and be sure to get a neat appearance. Don't crowd one side of the page but keep an even margin all around.

145 

No. 145. When you attempt to write paragraph **No. 144** you may find that your movement is not free. Get into condition to write by loosening up the muscles. A little practice on the above exercises will help. In learning to write remember that habits help or hinder you. If you have developed objectionable habits discard them. For instance, tobacco never helped anyone to learn to write.

146 *The runner measures his speed with a watch.*

Judge quality of your writing with a scale.

No. 146. Write the sentences then select the weak letters. Remember that your position must be good in order to write well. You must also write with a free movement. I hope that you are saving all of these lessons and referring to them. Constant review is necessary. Many people bind The Educators at the end of the year and always have a penmanship book of inspiration for reference.

147 J J J J J f f f f f f f f f f

No. 147. This copy develops a long reach necessary in making the **J** and **f.** The teacher should explain the crossings and how they affect the appearance of the letters. Each **f** should contain a small letter **i.** Study the proportion of the loops. The top loop in the **J** is slightly larger than the lower loop, while in the **f** the loops should be equal in length and size. Be careful not to curve the end strokes of these letters too much.

148 v v v vvv x x x xxx z z z j j j jjj

No. 148. Here are other important letters selected for practive. It is important to make the **v** legible. See that the little retrace is made carefully. The motion should be checked on the retrace. The **v** contains two turns and finishes up at the headline. If the finish is made too low it disfigures the letter.

The **x** is not a difficult letter, but is often poorly made because of carelessness. If you are careful you can make a good **x.** Cross it upward and study the length of the crossing. Start on the base line and end on the headline. To be a good writer one must be careful. Carelessness produces failures.

The top of the **z** is the same as the **n.** Come down straight to the base line, then get a graceful loop. Be sure that you dot the **j.** The **j** is dotted the same as the **i.** A rule for dotting the **i** is, "Dot the **i** twice as high as the **i** is high in a line with the **i**". This does not mean that the dot is to be stabbed on, nor can appear any place to the right or left of the letter. Anyone should have skill enough to dot an **i.** It is only a matter of care and knowing where to place the dot.

149 He makes a new record. You make a new record in writing when you raise your score.

No. 149. Copy this sentence and see if you can make a new record. See if you can raise your standard or if you can increase your speed without sacrificing quality. Let us see who in the class can write this sentence getting the highest grade considering form and speed.

150 U U U Y Y Y Y You can.

No. 150. Discuss with the class the shape of the **Y**, and show that the first part is the same as the **U.** The beginning loop on the **Y** is the same as on the **H**, and the loop below the base line is the same as in the **J.** Make a **Y** on the board, erase the top and draw in the top part of the **J.** This will show the similarity of the two letters.

151 y y y y hy yyyy you

No. 151. The **y** is a tricky letter, though not so very difficult. Watch the height and width. Draw a headline to see if your **y** is the same height as other small letters, and see that it is no wider between the two down strokes than the **u.** Be careful with the end stroke. It should come up to the headline.

In writing all of these copies check the qualities which make for sightliness. Be careful and interested in what you are doing.

152 Each one keeps his own record.

Quality and speed both count.

No. 152. Write these sentences, watching the general appearance. It would be interesting to compare these sentences with the first sentences written in your Progress Record Book. I wish that I could see the progress you have made. The teacher should encourage the students when they have made progress. A word of encouragement does much to make a pupil work and to take the right attitude towards his work.

153 O O O O O O 2 2 2 Quality

No. 153. Have the students point out the similarities between the **Q** and other letters we have studied. Notice the beginning loop and the compound curve. Where should it end? How big should the bottom loop be compared with the top loop? Draw slant lines through the copy and your work.

154 q q qqq r r r rrr rere record

No. 154. The **q** is a combination of the **a** and **f**. The joining of the loop should be on the base line. The **a** part should be kept small—no taller than the small **i**.

Give special attention to shoulder of the **r**. Notice the width of the letter and that the down stroke should be straight like in **i**. Retrace the down stroke as an exercise. Be sure to check the motion slightly at the shoulder. The movement is about the same as driving an auto around a corner. You would not come to a complete stop but would slow up in order to make the turn. Curve the beginning stroke of the **r**. The **rere** combination is a good exercise to assist in curving the upward stroke and also prepares you to write the word **record.**

155 Making a Record

The trained runner wins the race.

No. 155. To make a record in any skillful occupation one must practice systematically and untiringly. The boys and girls on our winning basket ball teams enjoy practicing. You realize how important it is for them to practice in preparation for a strenuous game. So in writing—if you wish to make a record you must practice and train. Without training you will never make the first team. Penmanship, unlike basket ball, offers a chance for all. There can only be one first team in each school in basket ball, but in penmanship all have a chance to make the first team.

Loop letters require special attention. The above exercises should be practiced to strengthen the upper loops. The teacher should give special help to the pupils, watching position and movement. Some make the loops with the full arm movement while others use a combination of movements.

156 Fourscore and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure.

No. 156. This is a very fitting paragraph to copy at this time of the year. Of course we all know about Lincoln and the hardships he endured and the perseverance he had. It is doing each day the best we can the task before us that wins in the long run. Do not try to "get by" with poor work. Your teacher may accept a paper which she should not accept, but remember that the business world demands the best there is in you and that eventually you will be rewarded according to your ability and the service you give.

gaze gaze gaze gaze gaze gaze g

These drills are presented for practice to improve the lower loops. See that they are the same size as the upper loops.

157 a new nation conceived in liberty and

No. 157. This shows how you should measure the slant. Write each line of the paragraph separately, working for some particular objective.

Don't forget to read the instructions. See that your pupils read them. See that they understand thoroughly what they are supposed to do. Do your pupils write carefully or scratch? Remember that oyu are held responsible as a teacher for results.

O A C E — M N W Z Z I

J — P B R — S L D G

U V Y — W K T X W.C. Brownfield 10-3-1926

An alphabet from the pen of W. C. Brownfield, Cleveland, Ohio.

Washington's Vow

Now felt the land in every part
The strong throb of a nation's heart
As its great leader gave, with reverent awe,
His pledge to Union, Liberty, and Law!

That pledge the heavens above him heard,
That vow the sleep of centuries stirred.
In world-wide wonder listening people bent
Their gaze on Freedom's great experiment.

Thank God! the people's choice was just:
The one man equal to his trust.
Wise without lore, and without weakness good;
Calm in the strength of flawless rectitude.

Our first and best — his ashes lie
Beneath his own Virginia sky.
Forgive, forget, oh! true and just and brave,
The storm that swept above thy sacred grave.

Then let the sovereign millions where
Our banner floats in sun and air,
From the warm palm-lands to Alaska's cold,
Repeat with us the pledge, a century old!

John Greenleaf Whittier

A very appropriate page to study and practice. Nearly every student has studied the history of John Greenleaf Whittier, the author. The penman who wrote the above is G. C. Greene, Goldey College, Wilmington, Del.

$800.00 Sacramento, Cal., Dec. 1. 1902.

Received of Henry Foreman

Eight Hundred Dollars

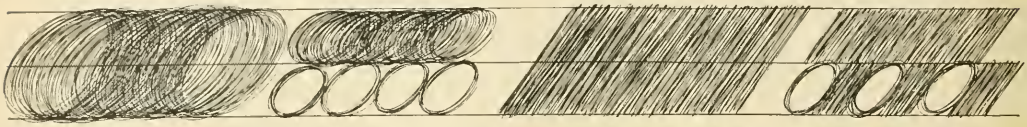
to apply on account.

L. P. Canon.

By C. C. Canan.

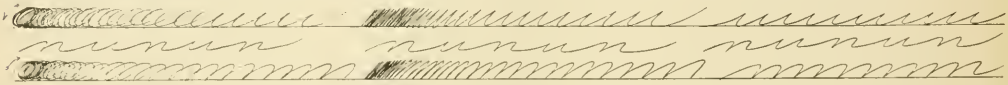
Practical Handwriting

By the late C. P. ZANER



Practice a line or two of these exercises each day until you can execute them well and with perfect ease and pure arm movement. Occasionally double the size of the exercises by making them two full spaces high, as in the copy. Make each exercise halfway across the page without lifting the pen, unless it is to dip ink. This will insure a free lateral action of the arm, which is necessary for ease and grace in writing. Practice ovals both ways around, direct and indirect.

Be sure to secure and maintain uniform slant in oval and straight-line forms, from one end of the exercise to the other, and from one side of the page to the other. Do not let the fingers act, and avoid gripping the pen tightly. Also keep the hand from resting on the side. Endeavor to keep the ovals two-thirds as wide as long, and see that the up strokes curve as much as the down strokes; also that the tops are as rounding as the bottoms. All ovals should be symmetrical.



These exercises are excellent for freedom and form combined. Curve the up strokes and make the down strokes straight. Make a decided distinction between turns and angles. Practice the **u** and **n** between the lines after the others have been written. In all of these exercises strive for a uniform, free movement across the page.

The first and second exercises should be practiced at the rate of about 200 down strokes a minute. The third should be executed at the rate of about 175 down strokes a minute. The wide-space **u** and **n** cannot be written so rapidly, but they should be practiced quite freely. Keep spacing uniform, the size regular, and the quality of line fine.

Use a free motion, noticing turns, angles, retraces, loops, slant, spacing, height, and initial and final strokes.

Movement exercises make writing easy

This is one of the nicest exercises we have thus far had. And it contains the gospel truth as concerns the correct method of writing. See how freely and easily it appears to have been executed, and it was executed with the same freedom and ease that it displays. See to it that the little finger jogs gently toward the right from letter to letter in writing these rather widely-spaced words. Indeed, it is not a bad plan to push a little on the up strokes, seeing that the motion comes direct from the elbow and not from the fingers or wrist. Read the line of Italics slowly and thoughtfully before beginning to practice the sentence. Strive for fine, smooth lines, and easy movements.

Keep last down stroke of "A" nearly straight. Pause at finish of "B" and beginning of "C" Sit erect. Improve each effort.

A. A. Armour. B. B. Brown. C. C. Cromer.

Have you formed the habit of sitting healthfully? If not it is high time that you do so. Position is essential to good health as well as to good penmanship. Learn to join capitals with the same facility and confidence with which you are in the habit of joining small letters.

Note carefully the spacing between capitals, which is about the same whether they are joined or made singly. Use an easy arm movement in order to secure graceful forms and see that the little finger slips freely in little letters. Watch carefully the spacing between the capital and the small letter.

Secure a fine, smooth, graceful line by using a free, careful, forceful arm movement. Quality is quite as desirable as quantity Get both. Watch spacing

A space in width, same as in height

Keep the feet uncrossed, back straight at the waist, both elbows on the desk or near the edge, the penholder pointing toward the shoulder and the paper turned as shown in the book. After having written the sentence once, reverse your paper and see whether or not your writing looks as well up-side-down as right-side-up. The chances are you will discover that you have been making your lower turns too rounding, and many of your upper turns too angular. Notice particularly the spacing between words. It should be neither too wide nor too narrow, just a trifle wider than that between letters. Try to make the minimum letters the same in height, and the loop letters the same in slant. The general effect will then be pleasing.

See that toe and heel of "D" rest on base line much the same as yours should rest on the floor. Pause at start of "E." Watch spacing between letters.

D. D. Daniels E. E. Emerson. F. F. Fuller.

Observe the copy critically before beginning practice upon it. We must write well mentally before we can hope to do so physically. That is, we must have good writing in mind before the hand can execute it. The hand unconsciously reproduces the suggestions of the brain. Therefore think **better** writing.

After clearly perceiving the copy, it is then purely a matter of physical training to acquire the ability to produce good writing on paper. Intelligent practice and perseverance following observation and mental assimilation are the means. Try to make the signatures look businesslike in strength and boldness.

Note beginning and ending stroke. Watch spacing and slant. Curve initial and final strokes. Plainness is the chief essential. Persevere.

Trifles make perfection but perfection is no trifle.

The sentence for practice in this lesson, as well as the line above it, contains the essence for excellence. Consider them carefully. Watch critically the little things from day to day and after a while people will consider your work almost perfection. Indeed, they will consider it wonderful, and yet to you it will be but an accumulation of rightly directed efforts day after day. Great men are the result of careful deeds. But if you would become great in any line you must master the little things that confront you from day to day. Correct, therefore, the seemingly trifling mistakes in your writing, and before you are aware your penmanship will attract attention because of its excellence. Arm movement is no trifle, but when under control makes for perfection in the art of penmanship. Therefore give it conscientious attention.

This copy is teeming with truth. Perfect the details of your writing and the rest, if there is ony, will be easy. Watch, criticise, correct, practice.

G. G. Gruver. H. H. Harman. I. I. Irving.

Gracefulness is the chief charm of writing. It is the product of clear percepts and control of the arm movement. Accurate writing is too slow for business, but graceful writing is free and yet attractive in form. Join capitals with a strong, lateral movement, swinging confidently from one capital to another.

Have you read carefully the line of Italics above the copy? It contains the very things you should have in mind while practicing. Always read the line of Italics before attempting practice upon the copy. Pause at an angle joining in such letters as **G** and **I**.

Study form, practice faithfully, read good books, think cheerful thoughts, and you will be in demand. Sit healthfully.

Knowledge and skill are in demand.

Be sure to read the line of Italics before proceeding to practice. The sentence is a good one because it calls our attention to the fact that not knowledge alone and not skill alone, but the two combined, are in demand. It is the man who knows and does that succeeds nowadays. You can lay the foundation of success by studying carefully the forms used in writing in order to know what to do, and then by diligently practicing these forms until you can do them. Before you know it your services will be in demand. "Skill' means facility—something more than mere plodding; it means efficiency and not mere cleverness, because skill backed by knowledge is more than cleverness.

IF IN DOUBT, DIG DEEPER BEFORE PROCEEDING

*This is the correct way to use saw, teach, sit, who, did, and learn.

Wheezer saw Farina eating the chicken. Echo and Mary will teach Chubby to be polite. Alice likes to sit on the floor. She is trying to learn who ate the chicken. Chubby did as he was told to do. I feel sorry for poor Pete, but he will learn to be more careful.

AN INTERESTING PROJECT

All children are interested in "Our Gang." A recent advertisement of "Our Gang" appeared in a magazine. Roberta Jane Huron wrote about these interesting moving picture characters. The above shows the excellent way in which Roberta wrote her description. She is a twelve year old daughter of one of the employes of The Zaner-Bloser Company, and attends the Crestview Junior High School, Columbus, Ohio. Her English teacher is Miss Bretts and the Supervisor of Handwriting is A. G. Skeeles. This lesson correlates Handwriting and English in a most interesting way.

Have your pupils write these sentences and discuss the underscored words.

Read every page of The Educator, for in it you will find a message—some practical idea which will help you.

This is a specimen of my plain business penmanship while a student in Goldey College and striving for a Professional Certificate.

This specimen was written by Alice C. Ryan, a pupil in Goldey College, Wilmington, Del. It is especially strong in quality of line, in letter forms and movement. We compliment Miss Ryan on her skill. She is a student of G. C. Greene.

ELEANOR HANSON

SPELLING CONTEST

A list of 110 words was pronounced in the Spelling Contest held by the Emporia Business College and Capper's Weekly. Out in Kansas they have some very good spellers.

The young lady, Miss Eleanor Hanson, whose photograph appears herewith, won the High School Division of the contest. She missed only one word, "sergeant" out of 110.

Miss Lestie Sparks of Independence, Kansas, was a close second by missing only two words.

Miss Georgia Pierce of the Emporia Business College, representing Business Colleges, spelled 110 words correctly.

Miss Helen Way of Americus, Kansas, won first place in the Grade School Division, missing five words.

Spelling contests are not only interesting, but very essential. We believe in keeping up interest in this important subject, a subject which is so abused today.

Another contest will be held May 7. Persons interested in the contest should write to C. C. Hawkins, Emporia Business College, Emporia, Kansas.

Let your hand run along this line now.
Let your hand run along this line now.
Edith Garrison

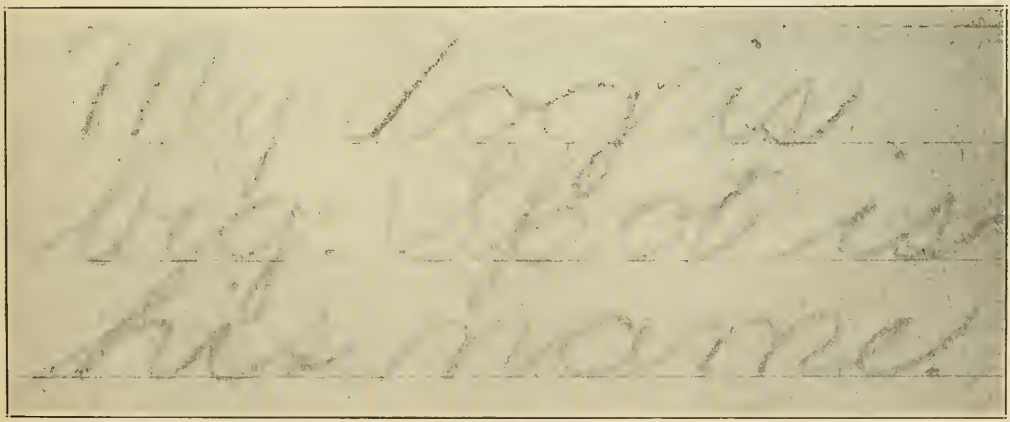
Let your hand run along this line now.
Let your hand run along this line now.
Kathryn Beck.

Let your hand run along this line.
Let your hand run along this line.
Frederick Gibson, Jr.

I will be the best writer in my class.
I hope this line is a well written one.
Charles Walker.

Susie will sing us a new song soon.
Susie will sing us a new song soon.
Clyde Archer.

The above lines were selected from a package of specimens from Washington Junior High School pupils, Parkersburg, West Va. They were sent to us by the Supervisor of Handwriting, R. W. Carr. Parkersburg gets uniformly good results from the junior high school pupils and grade pupils.



The writing above was done by Joyce Marks, a five-year-old pupil in the 1B grade of Omaha, Nebraska, Public Schools. Mr. J. A. Savage is the Supervisor of Handwriting.

This writing is typical of the large free handwriting done by first grade pupils who are permitted to practice large free writing. This type of primary writing is just the opposite of the vicious small adult writing which is taught in some schools and which not only produces cramped writing, but is also injurious to the children.

PUBLIC SCHOOL HANDWRITING

By ALICE E. BENBOW, Supr. of Handwriting, Trenton, N. J.

SUPERVISION AND HANDWRITING

In any kind of endeavor which involves human relationships, it is very easy to attempt the interpretation of those ideals necessary to the successful culmination of the work, in terms of sentiment rather than in terms of effective cooperation.

Supervision, whether in industry, business, personal service, profession, or government, implies human relationships limited in variety by the exigencies of the situation. Because this is true its critics are legion.

As a legitimate branch of educational service, Supervision will be assured of rightful perpetuity, recognition, and permanence, when its intelligent critics come from within its own ranks and clamor for improvement and an enlarged opportunity for service.

The inspectional type of supervision with its censoriousness and sterile results has passed into history, and the sentimental type which magnified personal relationships and personal intercourse, with their resultant disasters is fast being relegated to the discard.

The type of supervision which is based upon sound educational philosophy and principles holds the objective view of human relationships — that of the mutual benefit emphasis in contrast to the personal element stress. Supervision with these bases and with adequate educational preparation, and experience, as well as with an impelling desire to advance educational progress, is the supervision which is welcomed, because it is effective.

Can these basic beliefs be applied to supervision in the specialized field of handwriting?

The historic description of the visits of early writing masters who were later called supervisors is familiar to those who are not of tender years. The genial, skillful penman who arrived to put the children through their writing paces, who perhaps stayed to see the teacher reveal her weaknesses in his chosen field, but who in reality came to show off his own ability as a copper plate artist without thought of the child as a writer, has given place to his successors.

These successors may not be quite as genial nor as skilled in the ways ot birds, flourishes, and curlicues. But, they know some things about the child and education, and are endeavoring to learn more — things of which the historic writing master never dreamed.

They know that children must learn how to write, not only because the art of writing is a beautiful art, but also because writing is a useful and required tool, and they know that the latter is the real reason for learning to write.

They have studied learning processes and are finding out how desirable learnings take place, as well as how to stimulate them through the use of proper and timely procedures.

It is true that the steps in this succession have been taken very slowly. More time has been devoted to the exhaustive study of the subject matter of handwriting than has been spent in the study of its effective teaching and supervision. In fact, actual practices in the teaching and supervision of handwriting have, until recently, jogged along at a traditional pace in time deepened ruts instead of traveling in company with the forward moving column which is attempting to adapt modern educational practices to modern life.

Happily, this is a situation which bids fair to become obsolete, because the last few years have witnessed eruptive changes in the thinking of supervisors of handwriting.

The process of basing practices upon the conclusions of current research is resulting in an inquiring body of trained, alert, self critical men and women who are aiming for benefit to individual children through the medium of handwriting.

Education borrows the term "Job Analysis" from industry and with it has borrowed some of the implications of the term. "Job analysis" as applied to an educational situation can never be complete and exhaustive, because education deals with human material instead of with machines and tangible products.

It does not harm those engaged in educational work to consider an analysis of the job in hand, however, for it is through such helps that standards are evolved. As a result of this analytic technique there are already many well defined criteria for evaluation of supervisory procedures and handwriting supervision must accept these criteria.

One of the foundation principles of modern education is that of differentiation according to revealed individual need. In accepting this principle we must accept its applicability to all phases of educational endeavor.

The inquiring supervisor of handwriting will find in the following suggestive list many types of supervisory activities which engage his attention, but the emphasis upon or the importance of any separate activity will vary according to the implications of his peculiar situation.

Analysis of the Work of the Supervisor of Handwriting

The acknowledged work of the supervisor of handwriting is to improve instruction in handwriting and thus to raise the standard of children's writing throughout any school system.

In endeavoring to accomplish this supervisory aim, in accordance with accepted educational principles, the following are some desirable and necessary activities:

I. Advising with the superintendent of schools to clearly define general policies.
   A. Desirable and required procedures.
   B. Testing program.
      1. Department of research.
         a. Types of tests.
         b. Securing results.
         c. Evaluation of results
      2. Interpreting results in the schools.
      3. Remedial instruction.
   C. Curriculum activities.
   D. Reports of supervisory activities.
      1. General work.
      2. Individual building or teacher activities.
   E. Textbooks and supplies.
      Examining ——
      Testing ——
      Recommending
      Selecting ——
      } In cooperation with committees and departments of supply.
   F. Awards for proficiency (if used).
II. Conferring with directors and other supervisors regarding common policies.
III. Consulting with principals in order to reconcile general and common policies with building policies and with specific classroom, teacher, and pupil need.
IV. Working with teachers.
   A. Conferences with teachers and principals.
      1. Grade.
      2. Group.
      3. Building.
      4. Individual teacher and principal after classroom visits, discussion of such points as:
         a. Individual approach.
         b. Principles of planning.
         c. Course of study.
         d. Subject matter adaptation.
         e. Flexibility of grouping.
         f. Flexibility of schedules.
         g. Methods and procedures.
         h. Informal testing.
         i. Individual and class records.
         j. Assignments.
   B. Observation of types of classroom procedures in handwriting.
      1. Instruction periods (technique).
      2. Supervised writing activities.
      3. Assigned written lessons.
      4. Independent writing—
         Practice for improvement.
         Chosen work.
   C. Demonstration teaching.
      1. Teachers new to system.
      2. Weak teachers.
      3. Inquiring teachers — specific points.
   D. Professional helps.
      1. References, books, magazines.
      2. Evaluating procedures.
      3. Comparing results of teachers' visits.
      4. Bulletins and circulars.
   E. Teachers' subject matter equipment.
      1. Individual help.
      2. Class or group instruction.
V. Visiting in other school systems.
VI. Attending professional conferences.
   A. General education.
   B. Specialized field.
VII. Pupil contracts.
   A. Requests for individual help.
      Teacher.
      Parent.
      Child.
   B. Individual assignment.
   C. Correspondence.
   D. Adaptation of subject matter.

The next article will aim to deal with some specific problems of the supervisor of handwriting.

N. A. P. T. S. HANDWRITING CONTEST

Before long, each teacher member of the National Association of Penmanship Teachers and Supervisors will receive her application blank for entering the 1932 Handwriting Contest. These blanks are self-explanatory and may be filled by anyone with very little effort. The only question is how well can you write or how well will you be able to write by the fifteenth of March, the closing date of the contest.

By mailing these blanks out early, everyone expecting to enter the race will have ample time to practice on the material stated therein. Awards will be granted to the three best writers and their papers shown at the regular exhibit at Rochester in April.

Of course, to be eligible you must be a member of the association. Join now so you may receive the contest blank and get an early start.

CONTEST COMMITTEE,
A. M. HINDS, Chairman.

A very unique college paper comes from The **Pasadena Business College,** Pasadena, Calif. H. O. Keesling, the well known penmanship and commercial teacher is the faculty advisor of the editorial staff.

The paper is cleverly prepared representing the skillful work of the typewriting department combined with cartoons, illustrations and wit. The cover page is beautifully printed in colors.

R. H. Bond, the skillful penman of Macon, Ga., will head the commercial and penmanship department of the Southern Shorthand and Business University of Atlanta, Ga.

A beautiful ornamental letter was received from **Mr. Claude A. Monroe,** 1029 W. First Ave., Spokane, Wash., penman in Blair-Higley Business University. The letter was written with white ink on blue paper and the corners decorated with gold stickers. Mr. Monroe wrote 204 of these letters for his students during Christmas. We venture to say that he will be repaid many times over for his efforts because beautifully written letters do inspire and encourage better work in the regular handwriting classes.

"Mr. Meadows Says"

BY GEORGE A. MEADOWS

Pres. Meadows-Draughon Business College, Shreveport, La.

PREPARE

"I will study and prepare myself and some day my chance will come."

Thus reasoned a tall, lanky, country boy in the early part of the last century. He had to walk miles to borrow books and then study them by firelight. There were no modern conveniences then. The electric light was undreamed of. It would have been expensive and extravagant to burn candles or coal oil.

Yet this back-woods country boy was fired by ambition, and he had the determination and preserverance to fight for an education and a chance. Certainly, he reached the "highest position in the land"—that of president. You couldn't hold **him** back. He **made** his opportunities.

Can you imagine a man like Lincoln wasting his time as many of our young men and women are prone to do today? Hardly. He believed in making every minute count. He wanted to get ahead in the world. It is just as essential that our young people make every minute count today. Those who do that and persevere are certain to be rewarded.

I am reminded of a young lady, just finishing a stenographic course, who recently was offered, and accepted, a position paying a starting salary of thirty dollars per week and transportation. In addition to seeing the country, she is promised a raise soon, and, ultimately, fifty dollars per week and transportation. Did this young lady waste her time and complain about a job? No. She worked faithfully all the time, and was always loyal to her school. She will be loyal to her employer, too, and she will be making that salary of fifty dollars per week and transportation, **soon.**

I know another young lady who finished a secretarial course several years ago that recently accepted a two hundred dollars per month position. She used her business training to work her way through college. She got ready for her opportunity, and it came. She, too, was one of the hardest working and most loyal students I've ever known.

I know a young man who finished a commercial course several years ago, and who now has a bank account of five thousand or six thousand dollars, has his own automobile, and can have anything else he wants. He is still studying. He, too, was one of the hardest working and most loyal students I've ever known. He is now with one of our largest corporations, where he is equally as hard a worker and equally as loyal. Recently, he bought a big block of stock in the company, and some day he will likely be one of their big executives.

I could mention **scores of cases** similar to the above that have come under my observation during the last few years; and in every case it has been students who valued their time while they were in school, who attended regularly, who applied themselves closely, and who were loyal to the school.

Success does not just **happen.** One has to pay the **price.** You must have the necessary inherent qualities and you must be prepared when opportunity knocks. Remember, the better qualified you are the less competition you will have and the greater your opportunities will be. "There is always room at the top." That is as true today as it was in Lincoln's time.

HANDWRITING ALONE WORTH THE COST OF THE COURSE

An editor of a magazine writes: "The lessons in your magazine are decidedly good and I look back over my own experience in the business college when I was 19. I improved my handwriting in three months time so that it was hardly recognizable. In fact, if I had done nothing else than to make my handwriting eligible, the business college would have paid me big dividends, but as it was, I took a lot of other things which have been useful to me all my life."

The earth needs the charity of youth to heal it, the ardor of youth to stir it, the faith of youth to lead it on. —New York Times

B51

Model writing by Parker Zaner Bloser

Prepared by the American Crayon Co., Sandusky, Ohio

ARTICLE 3

"Breaking In" Blackboards.

After the installation of new blackboards, a "breaking-in" process is advisable, to insure the most highly efficient writing surface and best satisfaction from your boards.

The "breaking-in" process is simple, but quite important. Assuming that the board is free from bits of plaster or other foreign substances, take a clean, soft cloth and wipe, thereby removing dust and any accumulation of moisture. The latter is quite likely to occur and is very detrimental since the chalk dust and moisture form a sticky consistency which adheres to the board, making erasure difficult.

Take a piece of good good quality "soft" chalk crayon ("Waltham" is best) and using the stick the long way, (Figure 1), cover the surface of the board with chalk. With an eraser go over the entire surface so as to distribute the coating evening (Figure 2).

Now take a clean eraser and erase. The board when finished should have a slightly gray color (Figure 2). This makes a very practical writing surface on which crayon marks show up in good contrast without reflection. If a blacker writing surface is desired, go over the board with a soft cloth or a dry chamois (Figure 3).

The idea that a blackboard surface must be coal black is erroneous. A "broken-in" blackboard assures easy reading from any point in the room and with less eyestrain than a jet black surface. It is also easier to write upon and to erase.

Figure 3

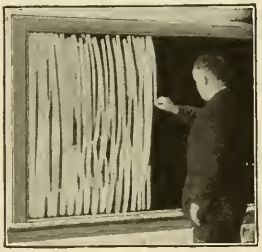


Figure 1—Courtesy Blackboard Manufacturers and National School Supply Association.

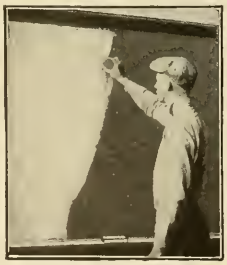
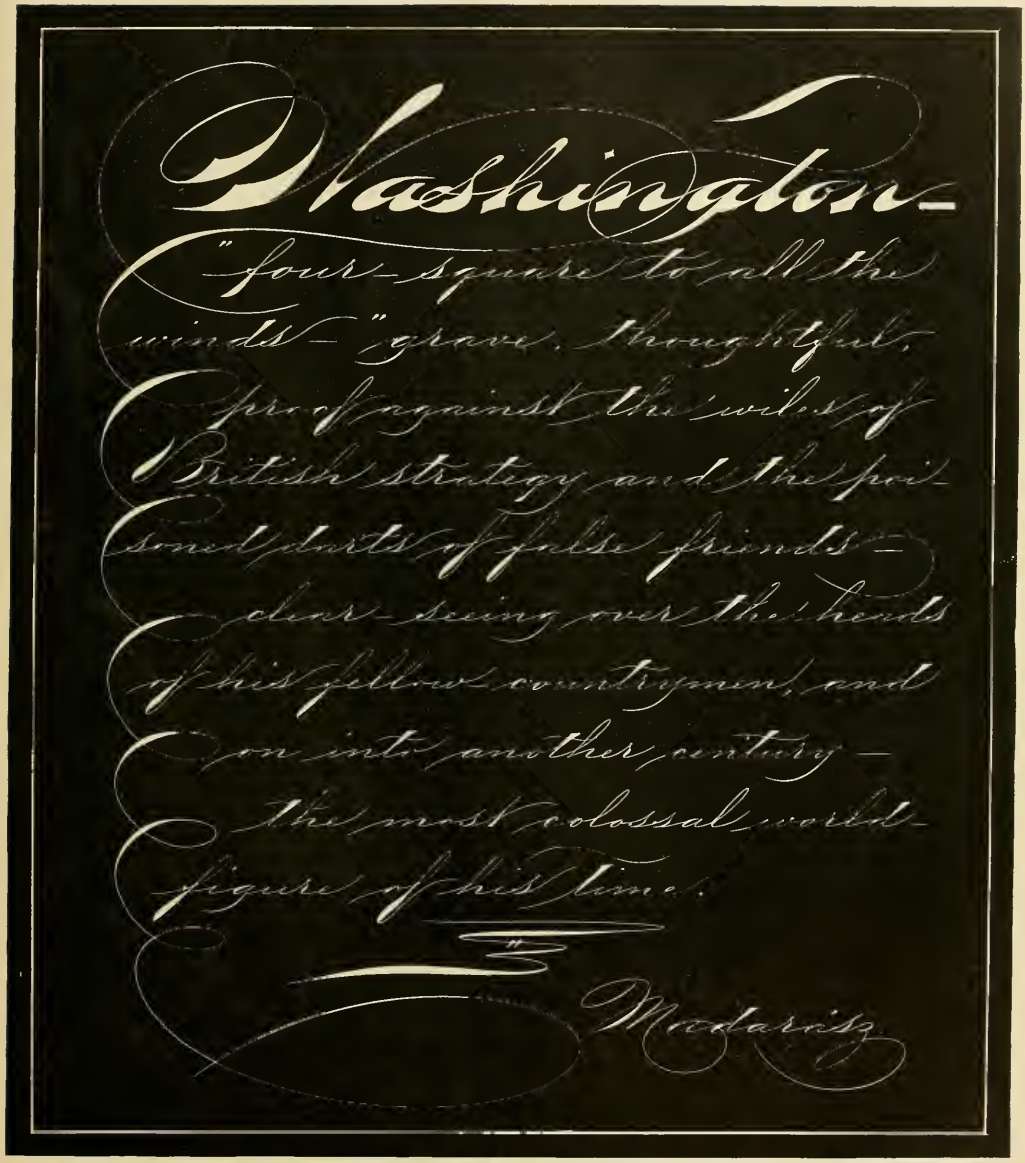


Figure 2—Courtesy Blackboard Manufacturers and National School Supply Association.

This work was sent to us by W. W. Karlen, Vilas, South Dakota.



It is very fitting to repeat the Washington tribute written by one of the penmanship profession's most skillful penmen, L. Madarasz. The bold and formal accuracy of the specimen is quite in keeping with the character portrayed. It is typical of the seventeenth century inspiration. Madarasz was much more of a student and scholar than many supposed. In the tributes which he wrote for The Educator a few years before his death he displayed versatility and skill quite uncommon and showed an intimate knowledge of great men.

MAKE YOUR OWN SHOW CARDS

By MAXWELL L. HELLER, B.A., M.A., LLB.

Head of Art Department, Seward Park High School, New York City. Author of THE NEW STANDARD LETTERER and SHOW CARD WRITER, and HOW TO LETTER

A series of five lessons, to enable any shopkeeper or clerk without talent, to make effective show cards.

LESSON 2

SPACING OF LETTERS — ESSENTIALS OF ORIGINAL LETTERING—STANDARD CARD SIZES

HOW TO GET VARIETY IN LETTERING, THROUGH USE OF BASIC FORMS

In our first lesson we presented a simple alphabet which was made with single strokes of the lettering pen. Those who followed directions are no doubt convinced that lettering is more a matter of practice and knowing how than of talent. It is necessary for you to know and to remember the shapes of the letters. It is natural in a progressive movement in lettering to make the strokes downward and from left to right. Letters should therefore be broken up into short strokes, so that each can be made downward or from left to right. It is well always to make your letters in the same way. You will thereby quickly acquire speed and graceful form.

For the benefit of those who may have missed the first lesson, we repeat briefly the list of materials most necessary:

1—A few sheets of bristol board or smooth cardboard.
2—One bottle of India or lettering ink.
3—One set of Speedball lettering pens.
4—A drawing board about 16 x 20 inches.
5—Ruler 18 inches, triangle 6 inches, T square, thumb tacks, soft erasers, art gum, soft pencils, and penholders.

Information About Cardboards

It will save you some expense in these materials to know something about cardboard. The bristol boards are more expensive. The coated card boards are less so. Those coated on only one side cost least. All these cards come in various thicknesses — the heavier, the more expensive. Do not get any heavier board than you need. The smaller your show card, the less thickness is necessary. A large card requires a thick board to prevent bending and warping.

Card boards come approximately 22 x 28 inches. To eliminate waste, you should standardize the sizes of your cards and signs. The full size card cut in quarters make four cards 11 x 14, which is an excellent window card. Other sizes that can be cut without waste are 7 x 11, 5½ x 7, which are good window and counter card sizes.

How to Layout Your Lettering

In our last lesson our attention was devoted entirely to the forms of the letters and how to make them with ease. We must learn now how to put them together into words, so that the eye will take in each word quickly as a unit. Show cards and signs are to be read by "the man who runs," as the advertising man says. They must therefore be as legible and as clear as they can be made. Good spacing of letters is of greatest importance to easy legibility.

The simplest way to space out letters is to do so with a ruler, measuring out equal spaces for the letters and equal distances between the letters. The word FLOATING in Fig. 1 was laid out in this manner. It requires no expert eye to see that notwithstanding the exact measuring, that the letters do not **look** evenly spaced. The reason is apparent. All letters are not the same width, as we observed in the first lesson, and furthermore, all letters are not of the same shape. The differences in outline of the letters create variously shaped areas between them when they are grouped in words. Sometimes the area is small and regular in shape as between two straight line letters IN, while at other times, the area is very irregular as between LO.

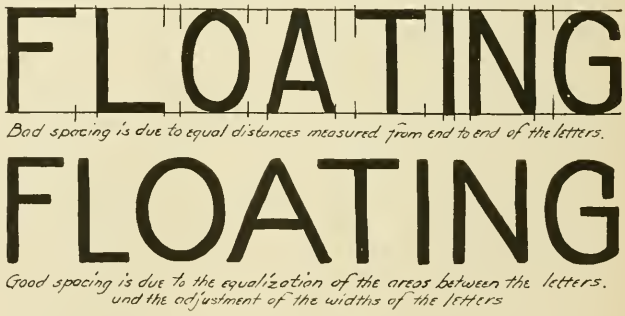


Fig. 1

It is obvious, therefore, that the method of laying out words by measuring the distances between the ends of the letters is faulty, this leads to poor results. The fact is that spacing cannot be done with a ruler. Letters are to be laid out optically, that is, by eye measurement.

To aid us in the correct method of spacing it helps us to group the letters of the alphabet as follows:

1—H, I, M, N, U beginning and ending with straight lines.
2—B, D, P, R with one vertical and one round side.
3—O, C, G, Q circular, with two round sides.
4—A, V, W with two slanted sides.
5—L, E, F, P, J, K with one open side and one closed side.
6—T, X, Y, Z with two open sides.

Obviously it makes a difference, whether letters in the first are to follow each other on a word, or letters in the third and fifth groups. In the first case, they are to be spread widely, and in the latter case, more closely.

Have you ever seen a letterer space out his words lightly with chalk? You should follow his example. Rule your guide lines for the height of the letters. Then with a soft pencil, sketch your letters in lightly, with not so much attention to the details, as to the width and to the equalization of the areas between the letters. Letters in the first group should be spaced more widely than those in other groups. Generally speaking, it is safe to say, that a letter following another with an open space, should be placed close to it. And, it follows also, that a letter with an open space or curved element on the left, following another letter with an open space or a curved element on the right, should be placed very close.

Note again that in laying out your word, you should not finish your letters. Leave them sketchy. Then judge your work, and see if there are any uneven breaks or "holes" in the words. If so, do not erase your sketch, but, by making slight adjustments in the letter widths and in their placing,

CONDENSED
EXTENDED

Fig 2—Showing how the proportion of letters are changed to make them fit a definite space.

equalize the areas between the letters.

A very simple but very valuable devicee for detecting bad spacing, is to take any three letters, and to judge whether the second letter is exactly in the middle. For instance, in F L O, is L in the middle, or is it F LO or FL O?

Your failure to space out a word correctly the first time, should not discourage you. All letterers have to feel for spacing and have to make corrections and adjustments. With practice your eye will acquire the ability to judge areas more accureately and fewer corrections will be necessary.

How to Do Original Lettering

The alphabet which we taught you in the first lesson, should be thoroughly mastered before attempting any other. It is a basic form and extremely simple. It is standard, derived from the original Roman alphabet. Any modification that you may make will be only a variant from this basic style.

Much variety in your cards may be obtained by simply changing the size of your letters. Still further change may be made through the use of pens of different sizes. Thus, you may make thick bold letters, or thin delicate ones. The use of the upper and lower case, that is, capitals and small letters, is another device for making cards more interesting. Finally, a change in the style of pen used, will radically alter the character of your lettering.

The Style B pens make round end letters, while the Style A make square end letters. These differences in character are more marked than you can imagine, without seeing them. Fig. 2 and Fig. 3.

Thus with the use of only the one alphabet taught, you can make your cards interesting and free from monotony. In a future lesson on design, we shall show you that the good appearance of a card depends not so much on its lettering, as it does upon its arrangement.

In creating original lettering, it must be remembered that the twenty-six letters of the alphabet belong to **one** family — each one having common characteristics. In the alphabet learned, the chief characteristic is the fact that all the elements are of uniform thickness. In making changes in the standard letter, the first rule to remember is that we must make the changes consistently through the alphabet.

The simplest change is one in the proportions of the letter. This is one of the most useful of variations, as frequently, it is necessary to fit one or more words into a given space, making it necessary to condense the letters, making them tall and narrow. On the other hand, it is just as frequently necessary to spread out a word, in which case, the letters become broad and expanded, Fig. 2.

A very simple modification that makes a radical change in the appearance of the letter, is the addition of the finishing spurs, called serifs, Fig. 3. In adding these spurs it is important that they always be the same length and shape. The slightest change in these serifs make a change in the appearance of the letter. In fact, an infinite number of alphabets can be created, simply by changing the style of the serif. Take up any newspaper and note the great variety in the shapes of these serifs.

A word of caution at the very outset. if you are going to make original alphabets. You never improve a letter by complicating it. It is most legible and most beautiful when it is simple. Much of the so-called modernistic lettering has sacrificed readability for novelty.

It is well at this stage not to try any further changes. As these progress, you will learn several other alphabets which should serve all your purposes.

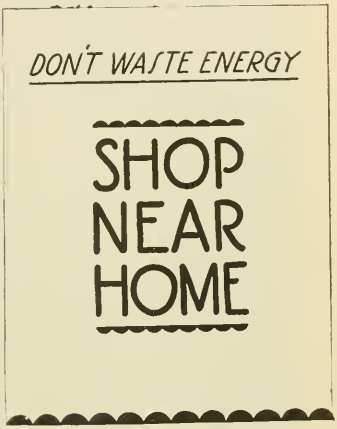


Fig. 4—Original card 11 x 14 inches, made with Style B Speedballs.

LIQUIDATION
sales bring cash

Fig. 3—Single stroke letters with spurs or "serifs" added. Made with Style A Speedballs

ANNUAL MEETING, NATIONAL ASSOCIATION ACCREDITED COMMERCIAL SCHOOLS

Following the usual custom, the National Association of Accredited Commercial Schools held an all day meeting at the Stevens Hotel, December 28th, the day preceding the opening of the convention of the National Commercial Teachers' Federation.

A representative attendance and a program of timely topics brought out a flow of helpful discussion by recognized leaders in the private school field. Reports were rendered by the officers and members of the board covering last year's activities, and at the conclusion of the program the election of officers for the ensuing year was held at which Mr. Willard J. Wheeler, Birmingham, Alabama, was elected to fill the place on the board made vacant by the resignation of Mr. J. L. Harmon.

The annual banquet was held Tuesday evening, December 29th, and meetings of the board were held almost continuously when they did not interfere with the federation meetings.

J. F. FISH, Vice President.

The Educator is unusually practical for handwriting teachers this year. I enjoy the articles a great deal.—George J. Eberhart, Supr. of Handwriting, Pub. Schools, Huntington, Ind.

One of the pleasant surprises of the year came to us in the form of a package of flourishes from the pen of C. H. Clark, penman in Strayer's Business College, 807 Chestnut Street, Philadelphia, Pa.

These specimens were so attractive and well prepared that we are passing six of these handsome designs on to our readers.

The above is the first of these six flourished designs. We shall be pleased to see your comments on the series and we are sure that Mr. Clark would also appreciate a card.

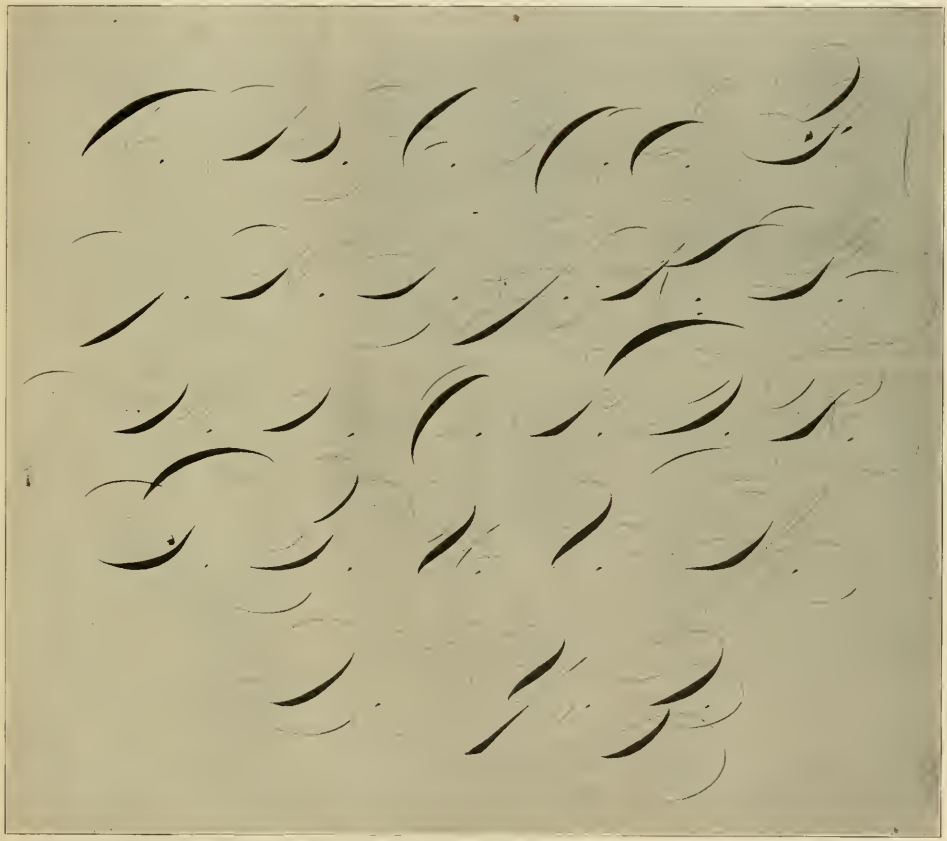
ORNAMENTAL PENMANSHIP

By E. W. BLOSER

Comment by E. A. Lupfer

Probably nothing is more fitting, at this time, than to present a complete alphabet. See that you get the alphabet uniform. All the letters should be the same slant, the same height and the same proportion. See that your shades all slant in the same direction as nearly as possible, and that there is no congestion in any place.

The more studying you do the more progress you will make. Practice without study is a waste of time. It is necessary to do much practicing. If you get discouraged, smile and try again. You are as bright as the other fellow and if he can master ornamental penmanship, you also can. Go back to work with a renewed determination. It is all right to get discouraged occasionally, but don't let it get the best of you. You are going through the same trying conditions everyone has gone through who has traveled the road before you.



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The Library of Congress, Washington, D. C., desires to secure the following issues of The Business Educator:

June, 1926, June, 1929, and February, 1931 Address, **H. S. Parsons**, Chief, Periodical Division, Library of Congress, Washington, D. C.

LESSONS IN PENMANSHIP BY MAIL

The Charting Method—LOW TUITION RATES. Try "STRAHM" oblique penholders, made for those who appreciate the best. ALL CIRCULARS FREE. Address F. L. Tower, Penman, 601 Pleasant Street, Hammonton, New Jersey, U. S. A.

Virginia Commercial Teachers' Association

The Commercial Teachers' Section of the Virginia Education Association met Nov. 27 in Richmond, with an attendance of fifty-five, the largest in its history. **E. F. Burmahln,** presided.

Dr. J. H. Dodd, State Teachers' College, Fredericksburg, Chairman of the 1931 Commercial Occupational Survey of Virgina, made a brief report.

The survey is to be followed by a commercial curriculum revision committee, starting January, 1932, with **Miss Alice Wakefield,** chairman, State Teachers' College, Fredericksburg. **Miss Eline Krisch,** Newport News, and **Miss Ellen Fox,** Clarendon Senior-Junior High School, are on this committee. Dr. Dodd and Miss Minnick, State Teachers' College, Fredericksburg, will act in an advisory capacity.

Miss Jennie Daughtrey, Chairman of the Commercial Text Book Committee, game an interesting report in which she brought out the fact that in our high schools today a large number of pupils are taking commercial subjects. Miss Daughtrey plead with the commercial teachers to take home with them a list of suggestive first choice text books, have them tried out in one or two classes next term, and make their own comparison between them and the texts they are now using.

Mr. W. C. Locker, Chairman of the Committee for the Promotion of the Appointment of a State Supervisor of Business Education, reported progress and submitted resolutions that the committee continue its work. A motion was passed by the Commercial Section of the Virginia Education Association recommending to the State Board of Education that all commercial high school teachers in the state who are entering as **new** teachers, have as their minimum training a Bachelor's Degree. The ruling to take effect immediately and not to affect those already holding positions.

Mr. W. C. Wallace, George Washington High School and New York University, gave a most interesting and excellent talk on "Principles and Problems in the Teaching of Bookkeeping." He said that the teaching of bookkeeping presents four major problems to teachers, and that it must provide for teaching and training with respect to: (a) the principles of the subject, (b) the formal side of bookkeeping, (c) the interpretation of records and reports, (d) the testing and measuring results of teaching. He said that the bookkeeping teacher, before setting about the organization of teaching material, should plan to motivate every bookkeeping form and device to be presented to pupils and that nothing should be brought to pupils ready-made.

Mr. Wallace stressed the importance of training pupils to work neatly, accurately, and with a fair degree of speed, and to aim for a gradual mental development of individual pupils rather than merely to guide their hands through new processes. He said, "Train for the development of strong character and those personal qualities necessary for success in all lines of work."

Mr. Clyde I. Blanchard, Director of Research, The Gregg Publishing Co., New York City, in his amiable and

E. F. BURMAHLM

impressive manner, spoke on "Principles and Problems in the Teaching of Shorthand." He stressed the point that speed in advanced shorthand comes from an intensive and thorough study and application of theory, rather than from a mechanical training of the hand by means of quantities of unanalyzed, and consequently inappropriate, dictated letter. He affirmed that the student who follows this plan faithfully will eliminate every trace of hesitation due to an inadequate knowledge of shorthand, his hand thus being able to utilize to its maximum its native and acquired writing skill, the result being a speed of 120 words a minute or more instead of the customary speed of 80 or 100 words.

Mr. D. D. Lessenberry, Head of the Department of Commercial Education, School of Education, University of Pittsburgh, Pittsburgh, Pa., gave a very thorough and comprehensive talk on "Principles and Problems in the Teaching of Typewriting."

He stressed particularly how to develop accuracy in typewriting by an individual student chart check. Through this interesting plan the teachers of the audience were inspired to attain much higher records in their teaching of typewriting and to display a greater interest in their work.

Mr. Lessenberry's service in the interest of commercial education has been highly commended not only in the educational press, but in the public press as well. His pleasing personality was outstanding.

Mr. Glenn C. Kingsbury presented a practical and business-like demonstration of the principles and methods which bring about success in typewriting and the transcription of shorthand notes. The entire aim of his demonstration was to be of practical value to the teachers.

Mr. Kingsbury's demonstration was both stimulative and instructive, and was handled in a capable and interesting manner. His appearance was of particular inspiration to teachers of shorthand and typewriting as well as teachers of business education in general.

All four of the speakers, although attending the Virginia State Convention for the first time, maintained their national convention style. The audience was very much enlightened by their impressive and delightful talks.

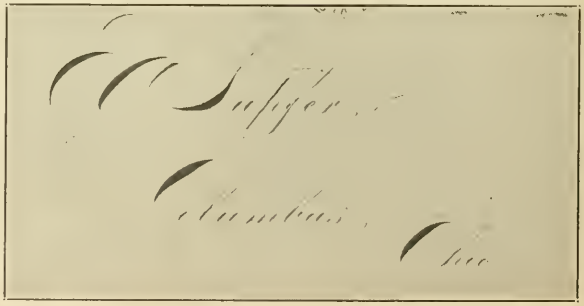
The same officers were reappointed for the coming two years.

President, E. F. Burmahln, E. C. Glass Senior High School, Lynchburg; **Vice-President, Jennie Daughtrey,** Maury Senior High School, Norfolk; **Secretary, Erma Lee Porter,** E. C. Glass Senior High School, Lynchburg; **Treasurer, Annie S. Truitt,** John Marshall High School, Richmond.

ERMA LEE PORTER, Secy.

Approved by:

E. F. BURMAHLN, Pres.



An envelope received from R. H. Bond, Southern Business University, Atlanta, Ga.

Lessons in Engrosser's Script

By courtesy of C. W. Jones, Brockton, Mass.

LESSON No. 16

Even a child is known by his doings.
Faithfully fulfill all promises.
Gaining in our script writing.
He who swims in sin must sink in sorrow.

EDWIN L. BROWN

A beautiful name—beautiful to most penmen and lovers of pen work for the masterful work which is associated with it. When the name is mentioned, one immediately has a mental picture of an artistic type of pen work which has delighted the penmanship profession for more than a quarter of a century. In fact, when the writer first became interested in pen work, E. L. Brown was then one of the pillars. His work has been a constant inspiration. As we look at it we marvel and wonder how Mr. Brown can produce that constant flow of ever changing ideas. The interesting thing about Mr. Brown's work is that nine out of ten penmen would be able to identify any piece of work Mr. Brown has prepared. Each one has that inimitable individuality which is so characteristic of Brown.

No one has put more of his heart and soul into his work or been more faithful to his profession; no one has turned out more high class work; nor has anyone been more punctual in turning out this high class work than Mr. Brown. If any issue of The Educator during the past twenty-five years did not contain a specimen of Mr. Brown's work the chances are it was not the fault of Mr. Brown.

We know that the thousands of admirers of Mr. Brown's work join us in extending to him our best wishes for many prosperous years, and it is our hope that his work will enhance the pages of The Educator for another half century or more.

The cover page this month shows the versatile ability of Mr. Brown. The drawing, designing and pen technique are all inspiring and will delight all who love artistic work.

E. L. BROWN

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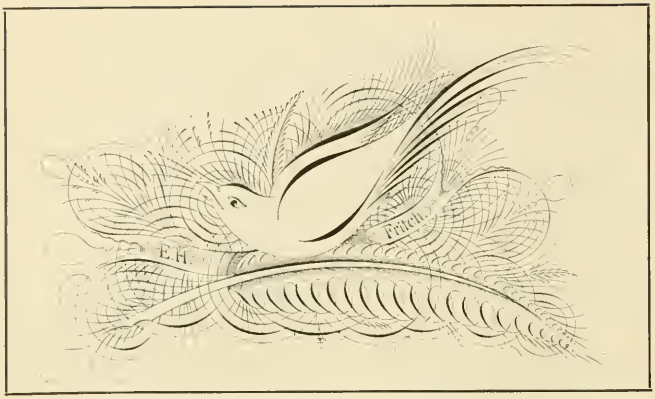

The above is an old time gem made by E. H. Fritch. It is one of the forty gems appearing in a book published by D. L. Stoddard, R. R. 4, Box 141, Indianapolis, Ind. Fritch was one of those skillful penmen whom the public knows little about, but this specimen would indicate that he ranked with the very best.

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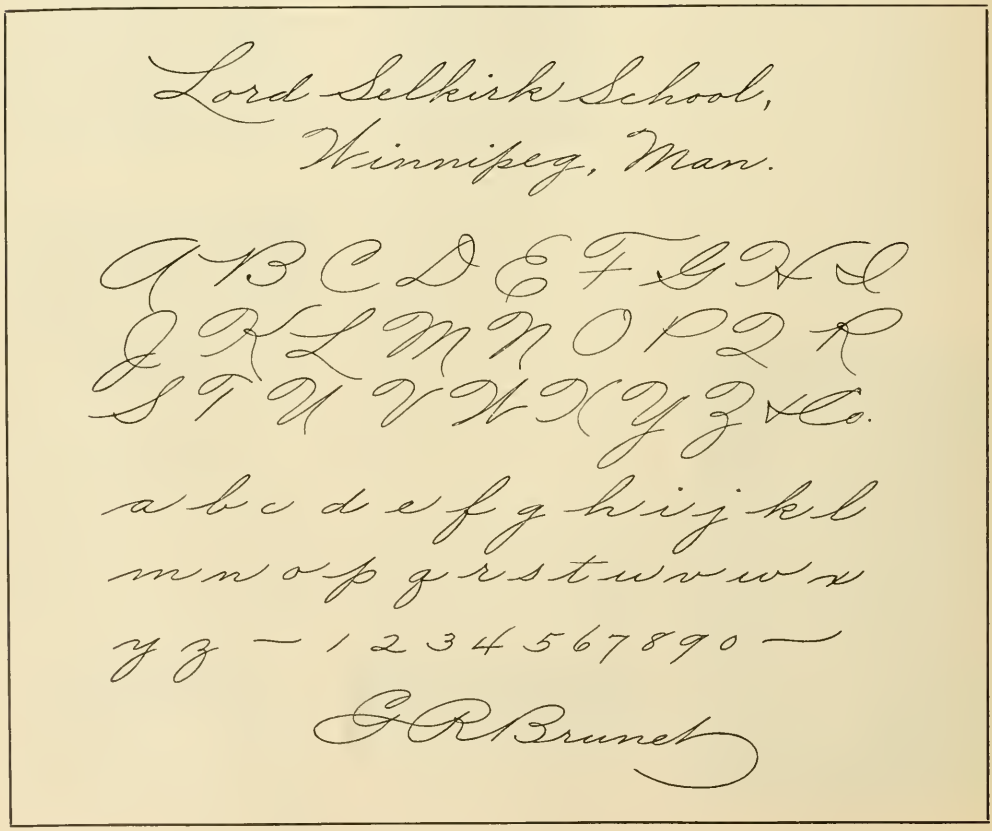


DESIGNING AND ENGROSSING

By E. L. Brown

Cover Design:

Here is an elaborate drawing in pen and ink which required a great deal of study and planning to bring all parts into harmony and balance. It is a stumbling block for beginners to obtain soft mellow tones by the use of hard lines and only by close study and repeated experiments will this ability be attained.

The strongest bit of color is on the coat in the picture of Washington, and this contrasted with the half-tone values gives the design strength and character. Size of original drawing approximately 13 x 18. Make a sketch on a sheet of ledger paper or something similar, then trace same on cardboard with a good surface for pen work. The success of your effort will depend greatly on the time spent on the pencil drawing. An accurate drawing in pencil with color values suggested is absolutely essential before any ink is applied. Finish the portrait first as this is the key to the general tone values of the whole design.

In making a portrait the first thing to consider is a good likeness, and the second is the modeling of the features and the bringing out of the character lines of the face. See that the various tones blend properly and that the face does not appear spotted and cut up in values. Use a fine pen for the features thickening the lines for deepest shadows, and see that the tones are nicely blended. The light comes from the upper left-hand corner so the forehead and hair above should be lightest in values, and of course, the background must be darker in tone for contrast. Pen portraiture will prove a good test for your skill. In treating color values of rest of design, guard against detracting from the portrait which is the center of interest. Keep the tones light and soft in value, with little contrast between the oak sprays and the background.

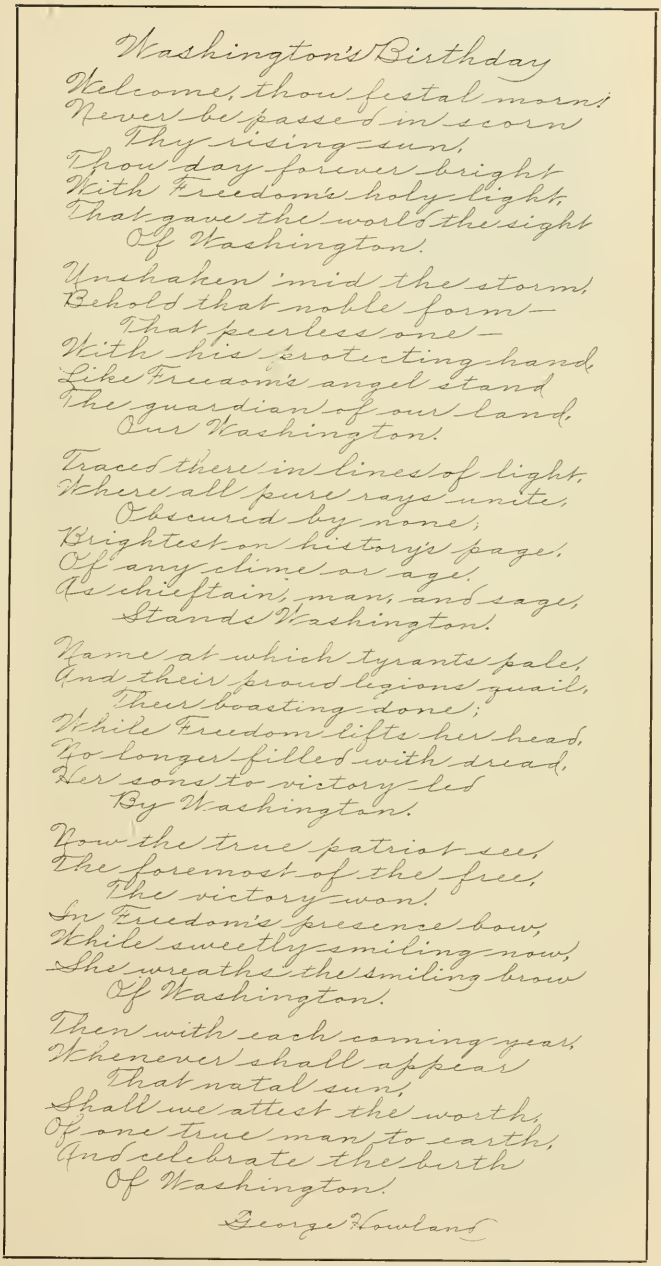
Thicken lines wherever needed for contrast or relief, but do not have any large surface as dark as the coat in the portrait. Study line quality carefully as false color notes will destroy the general effect of the design. The lettering must be carefully outlined, noting critically, spacing, character of letters, and placing of lines for perfect balance.

A design of this style of pen technique requires several days of close careful work and we believe that the student will do well to master pen drawings as it is most useful for commercial art.

Cover designs of similar elaborateness bring from fifty to one hundred dollars. However, a design need not be elaborate to be effective, and sometimes the idea embodied counts more than anything else.

Send us a copy of the oak sprays, the portrait or any part of the design, and we will send you criticisms and suggestions.

Use the best materials.



Washington's Birthday

Welcome, thou festal morn!
Never be passed in scorn
Thy rising sun,
Thou day forever bright
With Freedom's holy light,
That gave the world the sight
Of Washington.

Unshaken 'mid the storm,
Behold that noble form—
That peerless one—
With his protecting hand
Like Freedom's angel stand
The guardian of our land,
Our Washington.

Traces there in lines of light,
Where all pure rays unite,
Obscured by none,
Brightest on history's page,
Of any clime or age,
As chieftain, man, and sage,
Stands Washington.

Name at which tyrants pale,
And their proud legions quail,
Their boasting done;
While Freedom lifts her head,
No longer filled with dread,
Her sons to victory led
By Washington.

Now the true patriot see,
The foremost of the free,
The victory won!
In Freedom's presence bow,
While sweetly smiling now,
She wreaths the smiling brow
Of Washington.

Then with each coming year,
Whenever shall appear
That natal sun,
Shall we attest the worth,
Of one true man to earth,
And celebrate the birth
Of Washington.

George Howland

Appropriate copy written for the Educator by C. C. Greene, Head of Penmanship Department, Goldey College, Wilmington, Del.

The New President of the National Commercial Teachers' Federation

Mr. E. H. Norman, president of the Baltimore Business Colege, was selected as the man to head the Federation for the coming year. It will meet again in Chicago next December.

We know that Mr. Norman will perform the duties thrust upon him in a creditable way, for he is one of the outstanding men in the commerical education field.

The Baltimore Business College is recognized as a most thorough and up-to-date business training school. This reputation is not confined to Baltimore and Maryland. The school enjoys a national reputation and is often referred to as "an ideal school."

The Baltimore Business College is accredited by the State Department of Education of Maryland, by the Department of Education of Baltimore City, and by the National Association of Accredited Commercial Schools. The school is recognized as the Baltimore Training School for Commercial Teachers. Graduates of this school have been appointed as teachers in practically every high school in Maryland and Baltimore city. Many calls are received from distant cities for graduates to teach in commercial schools.

E. H. Norman, president of the college, is perhaps one of the best known commercial educators in the country. He has spent practically his entire life training young men and young women for positions of responsibility and trust in the commercial world.

Mr. Norman has served as president of the Eastern Commercial Teachers' Association, the Eastern Gregg Shorthand Association, and the Private Business School Owners' Association of the United States. He was also elected vice-president of the Maryland State Teachers' Association, and of the National Commercial Teachers' Federation, and is, at the present time, a member of the Board of Governors and treasurer of the National Association of Accredited Commercial Schools. He has made a national reputation in the development of commercial education.

THIRTY-FOURTH ANNUAL CONVENTION OF THE N. C. T. F.

(Continued from page 5)

"We have not made of democracy an obsession as has been done in several foreign countries with their form of government.

"Our youth do not want freedom; they want a reality larger than themselves to worship.

"It is not enough to have an education that will enable us to think clearly and reason analytically; we must give worthy objectives to which to apply that knowledge."

Rabbi Silver warned of the danger of the machine age, which is giving us more and more leisure. Continuing he said: "Leisure, unwisely used, makes for degeneracy; wisely used, it makes for noble civilization.

"Specialization is excellent, but it is not sufficient for earning a living. The education of tomorrow must create additional beautiful worlds in which to live.

"The proper use of our leisure time is the greatest challenge to modern educators. We must teach our youth how to use their leisure time purposefully—to be amateurs as well as specialists. We do not know how to play. Play is not a means to an end, but an end in itself."

The officers for the ensuing year were elected as indicated at the beginning of this article. At this session, greetings and invitations were extended on behalf of other organizations as follows: Jay W. Miller, Goldey College, Wilmington, Del., for The Eastern Commercial Teachers' Association; Mrs. Marguerite Miller, Wheeler Business College, Birmingham, Ala., for the Southern Commercial Teachers' Association, and by C. M. Yoder, State Teachers' College, Whitewater, Wis., for the American Association of Commercial Teacher Training Institutions.

Federation Luncheon

The federation luncheon was held in the Grand Ball Room of The Stevens, Tuesday noon. J. Murray Hill, Bowling Green Business University, Bowling Green, Ky., presided. J. F. Fish, Northwestern Business College, Chicago, introduced the past presidents of the federation, who were seated at the speakers' table. Harry C. Spillman of New York City, well-known after-dinner speaker and friend of commercial education, gave the address.

Federation Banquet

The closing feature of the convention was the federation banquet, held in the Grand Ball Room, and attended by approximately 500 persons. The retiring president, Mr. Garbutt, presided as toastmaster.

Dr. John R. Gregg, of New York City, was the guest of honor and was presented with honorary life membership in the federation. Dr. Gregg spoke of the early days of shorthand instruction in America and of the early meetings of the federation, which was organized in 1895. The third meeting of the federation, held in 1897, was attended by 282 persons. Dr. Gregg suggested the importance of holding a great commercial education week in conjunction with the World's Fair in Chicago in 1933.

Rufus Dawes, president of the Chicago World's Fair Association, spoke briefly on the plans for the International Exposition in Chicago in 1933 and invited all to attend.

Hugh C. Dickerson, of Chicago, a personal friend of Mr. Garbutt, presented several vocal selections.

Dr. Calvin O. Althouse, of Philadelphia, gave the address of the evening in his unusual inspirational style. His subject was "Teacher Inspiration."

Those at the speakers' table included:

Irving R. Garbutt, Miss Eleanor Skimin, Ivan Chapman, Mr. and Mrs. E. H. Norman, Mr. and Mrs. P. O. Selby, H. M. Owen, Mr. and Mrs. Bruce F. Gates, Mr. and Mrs. B. J. Knauss, Paul Moser, Miss Doris Flagg, Dr. Kinley, president emeritus of University of Illinois; Rufus Dawes, Major Lohr, Mr. and Mrs. Henry J. Holm, Mr. and Mrs. J. F. Fish, J. Murray Hill, H. E. V. Porter, Robert A. Grant, Dr. and Mrs. John R. Gregg.

The following schools were awarded certificates for 100 per cent membership in the federation:

Western High School, Detroit;
Lansing Business University, Lansing, Mich.;
Ball State Teachers College, Muncie, Ind.;
Parsons Business School, Kalamazoo, Mich.;
Beaver Dam High School, Beaver Dam, Wis.;
Gregg Publishing Co., Chicago;
MacMurray College, Jacksonville, Ill.;
Nebraska City Public Schools, Nebraska City, Neb.;
Woodbury Secretarial School, Poughkeepsie, N. Y.;
Gregg Publishing Co., New York;
Stenotype Office, Chicago;
Moser College, Chicago;
Badger Commercial College, Green Bay, Wis.;
Senior High School, Dubuque, Iowa;
MacCormac School of Commerce, Chicago;
Johnstown Commercial School, Johnstown, N. Y.;
Wheeler Business College, Birmingham, Ala.;
Bloomington High School, Bloomington, Ind.

Much interest was shown in the awarding of the exhibitors' prizes. Each federation member, who had visited all the exhibits and had secured the signature of the exhibitor as evidence of his visit, was entitled to one chance for a prize, provided he was present at the banquet. The names were placed in a box and were drawn by a young lady who was properly blindfolded.

The prizes, the exhibitors who furnished them, and the winners, were as follows:

Eastman Camera, given by The Gregg Publishing Co., won by H. M. Winkel, Milwaukee, Wis.
Letter Dairy, given by Dictaphone Sales Corp., won by Arthur Krause, Wausau, Wis.
Portable Typewriter, given by Remington Rand, Inc., won by Jay W. Miller, Wilmington, Del.

Portable Typewriter, given by Woodstock Twp. Co., won by Mrs. Esther DeBray, Martinsvile, Ind.

Motivation Charts, given by Motivation Charts, Inc., won by E. W. Harrison, Cleveland, Ohio.

Electric Clock, given by Lyons & Carnahan, won by Ethel M. Block, Janesville, Wis.

Pen and Pencil Set, given by The Journal of Bus. Education, won by G. E. Lindell, Cheyenne, Wyo.

Electric Clock, given by The H. M. Rowe Co., won by Henry J. Holm, Chicago, Ill.

Portable Typewriter, given by Royal Typewriter Co., won by Ina Smitb, Warrenburg, Mo.

Portable Typewriter, given by L. C. Smith & Corona Type. Co., won by Julia M. Myers, Cedar Falls, Iowa.

Pen and Pencil Set, given by Zaner & Bloser, won by T. T. Goff, Whitewater, Wis.

Framed Picture of Edison, given by Thomas A. Edison, Inc., won by W. H. Hartly, Boone, Iowa.

Junior Ditto Macbine, given by Ditto, Inc., won by Helen H. Frankland, Nashville, Tenn.

Clock, given by Ellis Publishing Co., won by Dorothy M. Hagen, Detroit, Mich.

Electric Desk Set, given by A. N. Palmer Co., won by Edna P. Cunningham, Des Moines, Ia.

Five pound Box Candy, given by Specialists' Educational Bureau, won by Bernice Larson, Chicago, Ill.

Ten dollar Gold Piece, given by Walton Publishing Co., won by Dorothy Liebrand, Bay City, Mich.

Portable Typewriter, given by Underwood Typewriter Co., won by Iva L. Duden, Milwaukee, Wis.

Eight-day Travel Clock, given by American Book Co., won by Helen Oehler, St. Louis, Mo.

Oil Painting Landscape, given by South-Western Publishing Co., won by Florine M. Krantz, Dubuque, Iowa.

Fifty Vol. Business Men's Library, given by The Stenotype, won by C. K. Upham, Dorchester, Mass.

Electric Alarm Clock, given by Prentice-Hall, Inc., won by Ariente Covey, Indianapolis, Ind.

Brass Desk Set, given by Alpha Iota Sorority, won by Francis R. Botbsford, Muncie, Ind.

Leather Portfolio, given by Ginn & Co., won by Bessie A. Green, Marseilles, Ill.

Twenty-five Dollar credit on Trip to Europe, given by Western Union Telegraph Co., won by Louella Nepper, Cincinnati, Ohio.

Twenty-five Dollar credit on Trip to Europe, given by Western Union Telegraph Co., won by Gertrude M. O'Brien, Saginaw, Mich.

The announcement that Chicago would again be the meeting place of the federation was enthusiastically received. The decision as to meeting place was in the hands of the executive committee.

The new officers of the federation were inaugurated, followed by dancing until a late hour. Mr. E. H. Norman, in accepting the presidency of the federation, said, in true Normanesque style: "This is so sudden and unexpected. It is the greatest surprise I have had since the day when Mrs. Norman asked me if I would marry her. You have conferred upon me a great honor, which I deeply appreciate and accept. You have also imposed upon me great responsibilities, which I shall not shirk. I will serve you to the very best of my ability."

Thus one of the most interesting conventions in the history of the federation was brought to a close.

The local committee in charge of the general arrangements for the convention were Paul Moser, chairman; Henry J. Holm, J. F. Fish, B. J. Knauss, William Maxwell, H. G. Shields, and Mrs. Marian Tiedens.

PUBLIC SCHOOLS DEPARTMENT

1931 Officers

President, B. S. Frost, Assistant Principal, High School of Commerce, Detroit, Mich.

Vice-President, Chester W. Hunter, J. Sterling Morton High School, Cicero, Ill.;

Secretary, Miss Sarah Levine, Hughes High School, Cincinnati, Ohio.

1932 Officers

President, Miss Imogene Pilcher, Lincoln High School, Cleveland;

Vice-President, Miss Sarah Levine, Hughes High School, Cincinnati;

Secretary, Harold H. George, Haddock Vocational School, St. Louis.

Mr. Frost presided at both meetings of the department. The session on Tuesday afternoon was opened by Miss Grace Darrah, Woodward High School, Cincinnati, who spoke on "How Can Industry and Commercial Education Give an Ideal Training for Leadership?" This was followed by a paper, prepared by Prof. E. A. Zelliot, University of Denver, and read by Chester W. Hunter, Cicero, Ill., on "The Commercial Teacher in the Vocational Guidance Program." The concluding address was given by Dr. L. J. O'Rourke, Director of Personnel Research, United Civil Service Commission, Washington, D. C., on "The Degree of Attainment Essential for Commercial Subjects, Illustrated by Typewriting, Stenography, English, Spelling and Judgment."

At the session on Wednesday afternoon, Miss Maxwell Munroe, High School of Commerce, Detroit, spoke on "The Development of Character in the Class Room." William L. Moore, Principal, John Hay High School, Cleveland, spoke on "The Upgrading Trend in Commercial Education." The discussion was led by Miss Imogene Pilcher, Lincoln High School, Cleveland.

Officers for the ensuing year were elected as indicated above.

PRIVATE SCHOOL DEPARTMENT

1931 Officers

President, W. A. Robbins, Lincoln School of Commerce, Lincoln, Neb.;

Vice-President, Miss Anna Mitchell, Lexington, Ky.;

Secretary, Miss Anna Durbin, Brown's Business College, Decatur, Ill.

1932 Officers

President, Miss Mary M. Gallagher, The Gallagher School, Kankakee, Ill.;

Vice-President, C. J. Harvey, Brown's Bus. College, Peoria, Ill.

Secretary, Miss Anna G. Durbin, Brown's Bus. College, Decatur, Ill.;

Representative on Executive Board, H. M. Owen, Decatur, Ill.

Mr. Robbins presided at both sessions of the department. At the meeting on Tuesday afternoon, the principal address was given by N. B. Curtis, Westinghouse High School, Pittsburgh. His subject was "Business Science—General and Specific." General discussion followed.

J. Murray Hill, Bowling Green, Ky., Business University, was reelected Treasurer of tbe National Commercial Teachers' Federation.

At the Wednesday afternoon session, a demonstration class in shorthand was conducted by Miss Gertrude Goering, University of Nebraska Teachers College, Lincoln, Neb., with pupils from the Commercial Continuation Schools, Chicago. J. Murray Hill, Bowling Green Business University, Bowling Green, Ky., spoke on "How May Private School Teachers Improve Themselves and Increase Their Worth to the School?"

Mr. Hill said: "The teacher must learn to do an increasingly good job of teaching. Too many teachers are self-satisfied and are not growing professionally. We cannot have progress of the institution without progress in the individual teacher." Discussion was led by H. M. Owen, President, Brown's Business College, Decatur, Ill., and by S. B. Norcross, State Inspector of Private Commercial Schools, Kalamazoo, Mich.

New officers were elected as indicated above.

(To be continued)

A beautiful signature has been received from **F. Whittenburg,** Yuma, Colo., in imitation of the skillful writing of F. B. Courtney, which appeared in the January issue of The Educator. Mr. Whittenburg has caught the knack of writing that tall, compact, puzzling type of writing.

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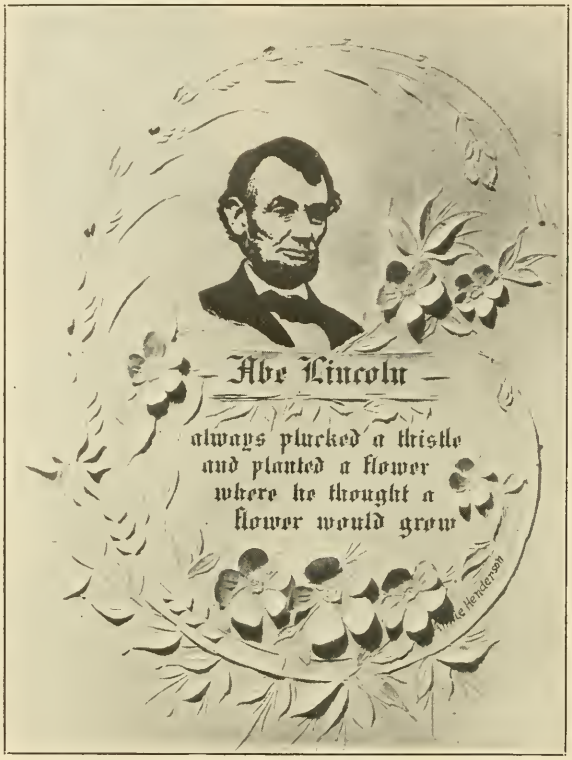

This work was done with pen and ink and a knife. The scroll work and flowers were caved with a penknife by Anna Henderson a pupil of F. A. Krupp of Interstate Business College, Fargo, North Dakota.

Miss Esther Gaardsmoe of Northfield, Minn., is a new teacher in the Bryant & Stratton College, Buffalo, N. Y.

Miss Madeleine L. Snow of Lancaster, Mass., is a new commercial teacher in the Billerica, Mass., High School.

Miss Dorothea H. McGlynn of Webster, Mass., is a new teacher in the Concord, N. H., Business School.

The Cumberland Empire
An Illustrated Quarterly Review
Edited by James Taylor Adams
Big Laurel, Va.
A mirror in which the world can see the mountain people, not as the novelist pictures them to be, but as they are.
History, Genealogy, Current Events, Tradition Folk Lore.
50c The Copy—68 Pages—$2.00 The Year

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Every stroke completes a finished element. No retouching or patching up is necessary

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This complete advertisement was drawn with Speedball Pens using Speedball Waterproof Black Lettering Ink.

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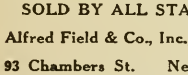
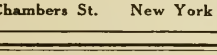


No. 604 E. F Double Elastic Pen



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This pen and ink drawing of Mr. asd Mrs. D. L. Stoddard, R. R. 4, Box 141, Indianapolis, Indiana, was made by Mr. Stoddard. He is the author of "Gems", a book containing forty pages from thirty different penmen.

Mr. Charles H. Howard of Manchester, N. H., is now in charge of the accounting, penmanship and arithmetic department in Short's Secretarial School, Stamford, Conn.

E. L. HUFF

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of interest to every teacher and student of handwriting. Circulars with Chapter Subjects, also Reprint of Reviews sent upon request. The book is recommended and sold by

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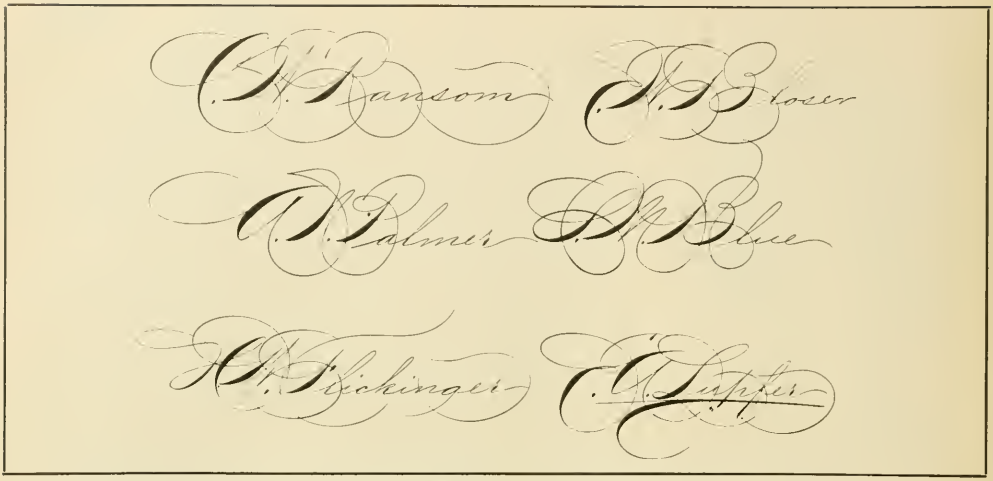
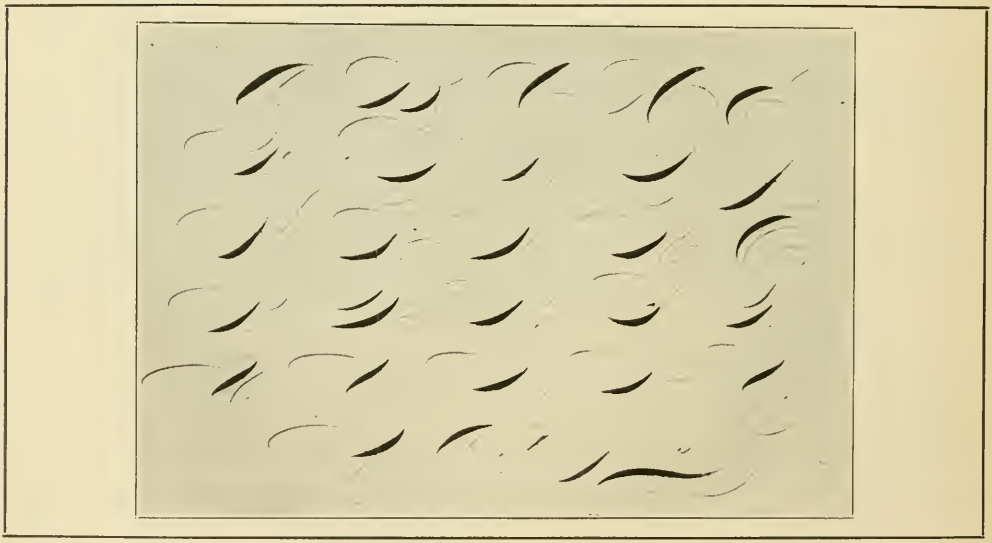


These signatures were written by M. Otero Colmenero, Box 909, San Juān, Porto Rico.



This ornamental alphabet was written by Austin Jones, Lubbock, Texas. Mr. Jones is doing some very attractive ornamental writing.

Business capitals by F. B. Courtney.

BOOK REVIEWS

Our readers are interested in books of merit, but especially in books of interest and value to commercial teachers, including books of special educational value and books on business subjects. All such books will be briefly reviewed in these columns, the object being to enable our readers to determine their value.

Condensed Rules for English Composition—by M. E. Gray, Teacher of English, Galileo High School, San Francisco, Calif. Published by the Gregg Publishing Company, New York City. Paper cover, 41 pages.

This book presents in brief form all the principles of punctuation, grammar, and rhetoric that are included in the usual English course in secondary schools. Each rule is clarified by an illustration showing its application. If the student knows these principles thoroughly and can apply them directly, he will have no difficulty with this phase of university or college entrance requirements.

These brief rules were prepared for, and have been used for some time, by students in the English department of the Galileo High School, where students and teachers alike have found them most helpful. Now that they have been published in this form, they will be equally useful to secretaries and stenographers, correspondents, editors, authors, and all others interested in the correct, forceful, and effective use of spoken or written language. The rules governing the preparation and correction of English papers given in the Appendix will be especially helpful to teachers of that subject.

Understanding Advertising—by Raymond Hawley and James Barton Zabin. Published by the Gregg Publishing Company, New York City. Cloth cover, 150 pages.

The purpose of the book is to provide an understanding of advertising—how it works, and how to make it work.

"Understanding Advertising" should be considered as an elementary treatise on the primary factors of advertising. It should not be construed as embracing an advanced course in advertising, which the reader can study but once and instantly feel that he or she qualifies as an advertising expert.

"Understanding Advertising" was developed primarily for students of business and business administration and for the business man and woman who may feel that a basic understanding of advertising is requisite for business advancement. Inasmuch as advertising enters to some degree into every phase of modern life and industry, whether the student contemplates entering directly into advertising activities or not, a thorough appreciation of advertising will make him a more valuable associate in any business.

Advertising is made up of so many elements that it is probably among the most complex studies of this modern age. There are specialists in each division of it, whether it be copy, visualization (art), research, market analysis, distribution, merchandising, selling, mechanical production, or packaging.

No one person in a short span of time can hope to learn all there is to know about advertising, just as no one doctor who has just finished college can hope to know everything pertaining to medicine and surgery. Yet, in a reasonable space of time an intelligent study can give a comprehensive grasp of the fundamentals, and prevent one from being led astray by passing fads and ephemeral "isms."

Gregg Shorthand Junior Manual—by John Robert Gregg. Published by the Gregg Publishing Company, New York City. Cloth cover, 202 pages.

The purpose of the Gregg Shorthand Junior Manual is to provide a simple presentation of Gregg Shorthand for the pre-vocational study of the subject in Junior High Schools and other schools where shorthand is not studied for vocational purposes.

So strongly was the emphasis placed on the vocational side of shorthand in former years that until recently few people have given any thoughtful consideration to its educational value. But there has been a really astonishing change of attitude in the past two years, largely through the introduction of shorthand in the Junior High Schools, and in some instances, in the elementary schools. The recognition of the educational value of shorthand and its usefulness to all who have much writing to do is not confined to our own country. The movement is spreading throughout the world. Some time ago the Government of Bavaria decreed that the art should be taught in all the elementary schools in Bavaria, and recently the Government of Germany made a knowledge of shorthand a requirement for all civil service and railway appointments. It is reported, too, that Holland, Belgium and Italy are taking steps in the same direction. In Germany, especially, students who acquire the art in the elementary schools are encouraged to use their knowledge of shorthand in the institutions of higher education in taking notes of lectures and preparing their exercises.

For the rapid expression of thought, making notes on personal matters, notes in conferences or at lectures, extracts from books, drafting documents, recording telephone messages, keeping diaries, and a hundred other uses, longhand is altogether too cumbersome and laborious for the age in which we live. In longhand, for example, the simple word "thought" requires twenty-seven strokes to express the three sounds contained in it! In shorthand it is written with two easy motions of the pen.

One thing we should like to call your attention to is the radical step that has been taken in the presentation of the subject through making the longhand forms the actual basis of the shorthand drills. When the author first advanced the idea that exercises in shorthand penmanship should be given as a regular part of the course of instruction in shorthand—a plan now generally adopted—the penmanship exercises were supposed to be supplementary to shorthand; that is, the shorthand forms were first drilled and the exercises in shorthand penmanship were given later for the purpose of developing greater facility in execution. In this book the customary longhand drills are given first, as a sort of "warming-up" exercise, thus leading the student in an easy, natural way from what is already familiar to the application of the same motions or combinations in shorthand. It is the belief of the author that this change will be recognized by all teachers as an important forward step in the teaching of shorthand. It has been the observation of all educators that the practice of the system has the effect of improving the longhand penmanship of the students, particularly in fluency and precision. This new method of presentation and drill will assuredly give still greater emphasis to this very important educational factor.

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The man who trusts men will make fewer mistakes than he who distrusts them. —Lavour— BSI

By Parker Zaner Bloser

Walter H. Clingerman

Memorial By The Frick Veterans' Association

Walter H. Clingerman,

President of the

H. C. Frick Coke Company,

was born at Sheena, Penna., December 2, 1869, and died at Pittsburgh, Penna., Jan. 15, 1927.

He was *by profession an engineer and early in his career became associated with the Pennsylvania Railroad as a construction engineer. Later he entered the employ of the H. C. Frick Coke Company and by reason of his industry, fidelity and his broad and comprehensive grasp of business problems was advanced through various positions until January 16, 1915, when he was made President of the H. C. Frick Coke Company and allied Coal and Coke interests.*

Ever conscious *of the great responsibilities devolving upon him, thoroughly conversant with the problems that daily presented themselves for solution his thoughts and his actions were always inspired by a noble devotion to those principles and ideals which were the foundation of his business success and which won for him the confidence and esteem of a vast multitude of workmen to whom he was counselor and friend.*

By nature *he was a gentleman, courtly, kindly, considerate and just. Always calm and impassionate, he delighted to grapple with the most intricate problems and found profound pleasure in their solution. His decisions were always clear and lucid and gave evidence of the thoughtful consideration by which they were reached.*

We would *not lift the veil which hides the outer world from the activities and felicities of his home life, save to say that he was a kindly neighbor and a delightful host, a true and faithful husband, a generous and loving father. He truly met all the near and tender relations of life.*

His death *has wrung grievously the hearts of all who knew him.*

It was *a great accomplishment to have won the high place in the business world which he attained, but it was still a greater accomplishment to have won the confidence and love of those with whom he labored and to have left with them a cherished memory as lasting as time itself.*

Mr. Clingerman *was a member of the Veterans' Association and this memorial is a tribute of the Association's respect and esteem.*

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University of Southern California, Los Angeles, Calif., June 17 to July 29. Mrs. Edna Mettler Wilson, Pacific Coast representative of The Zaner-Bloser Company, Instructor.

Furman Summer School, Greenville, South Carolina, June 10 to July 18. Mr. H. M. Hill, formerly Supervisor of Handwriting, Columbia South Carolina, Instructor.

Washington State Normal School, Machias, Maine, July 5 to August 12. Mr. A. W. Tozier, Litchfield, Maine, Instructor.

Colorado State Teachers' College, Greeley, Colorado, June 18 to July 23. Mr. A. M. Hinds, Supervisor of Handwriting, Louisville, Kentucky, Instructor.

Zanerian College, Columbus, Ohio.

Other Summer Schools will be announced as arrangements are completed.

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Scientific	6%
General	24%
Commercial	36%
Admitted with academic deficiencies	2%

14 per cent consist of college graduates and men who have had some college training.

Average age 20. *(Men only)*

Resident students	49%
Out-of-town students living in dormitories, fraternity houses, and private families	51%

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Vol. 37 No. 7

THE Educator

Handwriting Engrossing Education

Zaner-Bloser Company
Columbus, Ohio

MARCH 1932

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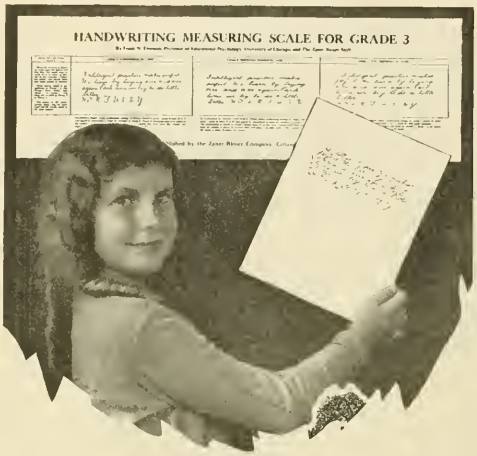
Freeman's Scientific Handwriting Scales



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Scale three is shown herewith. It contains a satisfactory standard for grade three, as shown in the center of the scale. On the right is a specimen of handwriting which is very satisfactory for grade three, and on the left is shown a specimen of handwriting which is unsatisfactory for grade three.

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KLMNOPQRS
TUVWXYZ
abcdefghijklmno
pqrstuvwxyz
Alphabet
1234567890
Card 1

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The Educator

VOLUME XXXVII COLUMBUS, OHIO, MARCH, 1932 No. 7

EASTERN COMMERCIAL TEACHERS ASSOCIATION

Thirty-fourth Annual Convention
Advance Program
Hotel Pennsylvania, New York City
March 23, 24, 25, 26, 1932

WEDNESDAY AFTERNOON AND EVENING

March 23, 1932

1:00 P.M. 1. Arrangement of exhibits.
2. Arrange for the golf tournament. See Dean Myer

7:30 P.M. 1. Meeting of the Executive Board
2. Meetings of allied organizations

THURSDAY MORNING

March 24, 1932
8:30 A.M.-12:00 Noon

1. **Committee breakfast**
2. **General headquarters**—Nathaniel Altholz, in charge
3. **Information Bureau**—Frank J. Arnold and Simon J. Jason in charge
4. **Registration Bureau**—Arnold M. Loyd, in charge
5. **Obtain your membership card, your program and your convention kit**
6. **Obtain your banquet ticket**—Seth B. Carkin and John Fiedler, in charge
7. **Obtain your ticket for the Saturday convention breakfast to be held at 9:15 A.M.** An interesting program has been arranged for it.—Seth B. Carkin and John Fiedler, in charge
8. **Validate your railroad certificates**—Alexander S. Massell, Secretary of the Association, in charge
9. **Arrange your educational tours**—Peter L. Agnew, in charge
10. **Arrange your social activities**—theatre and bridge, Miss Bentley and Mr. Mackey, in charge
11. **Arrange for your golf tournament**—Dean Myer, in charge
12. **Band Concert in the Grand Ball Room**—11 A.M. Boys Band, George Washington High School—Luther Gloss, Director

THURSDAY AFTERNOON

March 24, 1932
1:30 P.M. to 5 P.M.
Grand Ball Room

1. **Musical Program**
   Band Concert and Glee Club—Boys Band, George Washington High school, Luther Gloss, Director
   Boys Glee Club, James Monroe High School, Miss Anna Hoffman, Director
2. **Opening of the Convention**
   a. **Address of Welcome,** Hon. George J. Ryan, President Board of Education, New York City
   b. **Response,** A. Hugh Sproul, State Normal School, Salem, Massachusetts
   c. **President's Annual Address,** Professor Atlee L. Percy, Boston University, Boston, Massachusetts
3. **Address**
   How the Teacher Uses the Principles of Teaching in Preparing Her Lesson, Henry Levy, Member of the Board of Examiners, Board of Education, New York City.
4. **Address**
   Application of Teaching Principles to Business Subjects, Louis A. Rice, Assistant in Secondary Education, State Department of Public Instruction, Trenton, New Jersey

THURSDAY EVENING

March 24, 1932
Banquet and Ball
Grand Ball Room

6:15 P.M. Doors to Banquet Hall opened
6:30 to 1 A.M.—Banquet, entertainment, addresses, dancing

SECTION PROGRAM

STENOGRAPHY SECTION

Under the Direction of D. D. Lessenberry
Grand Ball Room, 10:00 to 12:00
Friday Morning, March 25

Chairman—Clinton A. Reed, Supervisor of Commercial Education, State of New York

10:00 to 10:30 **A Drill Lesson on Brief Forms,** Miss Ethel L. Newman, Charlotte High School, Rochester, New York
10:30 to 11:00 **A Lesson on Diphthongs,** Walt Mechler, Evander Childs High School, New York City
11:00 to 11:30 **Building a Shorthand Vocabulary,** Mrs. Sadie Krupp Newman, Thomas Jefferson High School, Brooklyn, New York.
11:30 to 11:45 **Commentator,** Miss Ethel A. Rollinson, Extension Division, Columbia University
11:45 to 12:00 **Discussion**

JUNIOR BUSINESS TRAINING SECTION

Under the Direction of Louis A. Rice
Lounge, Main Floor, 10:00 to 12:00
Friday Morning, March 25

Chairman—John G. Kirk, Director of Commercial Education, Philadelphia, Pa.

10:00 to 10:30 **Teaching the Use of the Telephone,** Augustine L. Cosgrove, Freeport High School, Freeport, Long Island, N. Y.
10:30 to 11:00 **Writing A Check,** Fred Kane, Harding Junior High School, Philadelphia, Pa.
11:00 to 11:30 **Teaching the Meaning of Business Through the Everyday Activities and Wants of the Pupils,** Kenneth B. Haas, High School, Kearny, New Jersey
11:30 to 11:45 **Commentator,** Seth B. Carkin, Packard Commercial School, New York City
11:45 to 12:00 **Discussion**

COMMERCIAL LAW SECTION

Under the Direction of John F. Robinson
Parlor A and B, 10:00 to 12:00
Friday Morning, March 25

Chairman—Harry I. Good, Hutchinson High School, Buffalo, New York.

10:00 to 10:30 **Elements Necessary to Form a Valid Contract,** Miss Helena V O'Brien, Simmons College, Boston, Mass.
10:30 to 11:00 **The Use of Old Insurance Policies in Teaching Insurance,** A. H. Aldridge, Trenton High School, Trenton, New Jersey
11:00 to 11:30 **The Teaching of Ethics Through Commercial Law,** Mrs. Marietta Clark Flinn, Senior High School, Bayonne, New Jersey
11:30 to 11:45 **Commentator,** H. M. Munford, Bay Path Institute, Springfield, Mass.
11:45 to 12:00 **Discussion**

ECONOMIC GEOGRAPHY SECTION

Under the Direction of E. S. Donoho
Exhibition Room 4, 10:00 to 12:00
Friday Morning, March 25

Chairman—G. M. York, Professor of Commerce, New York State College for Teachers, Albany, New York.

10:00 to 10:30 **Wheat Growing in the United States,** Lenox E. Chase, High School, Mount Vernon, New York
10:30 to 11:00 **The Economic Value of the Great Lakes,** Miss Vera G. Cole, High School, New Rochelle, New York
11:00 to 11:30 **The Use of Power Resources,** Z. Carlton Staples, Junior Master, Dorchester High School for Boys, Boston, Mass.

(Continued on page 26)

IN THIS ISSUE

E. C. T. A. Program
N. C. T. F. Report
Public School Handwriting
A Bungalow Built With A Pen
Designing and Engrossing
Timely and Practical Handwriting Helps

THE EDUCATOR

Published monthly (except July and August)
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Change of address should be requested promptly in advance, if possible, giving the old as well as the new address.

Advertising rates furnished upon request.

THE EDUCATOR is the best medium through which to reach business college proprietors and managers, commercial teachers and students, and lovers of penmanship. Copy must reach our office by the 10th of the month for the issue of the following month.

Timely and Practical Handwriting Helps

For Teachers and Pupils

By E. A. LUPFER

Article Seven

INTEREST.

Before satisfactory progress can be made in any line of endeavor there must be interest. One of the important duties of a teacher, therefore, is to create among the students a desire to write well. It is necessary to show the importance of writing both as a tool in school work and in business and social life.

Suggestions How To Create and Maintain Interest.

Have the class enumerate the various ways in which handwriting is used, such as telegrams, letters, signing their name, etc. One teacher refers to a questionnaire that arouses interest in penmanship. This questionnaire was sent to business men asking the important things in the qualifications of an office worker. Not one omitted penmanship and many of them placed it at the head of the list.

Show the pupils that an illiterate is one who cannot read or write, and that an illiterate in the true sense of the word is one who is unable to express his thoughts in readable writing. Every student wants his name to be in the literate class.

Tell the class how an acquaintance secured a good position mainly upon his good handwriting. You can find such examples in your locality if you search for them. Point out cases where good handwriting helped to secure a promotion. A girl, who, while in school, underrated the importance of good handwriting, took a position in an office. She discovered that to hold her position she had to improve her writing. She is now attending night school and sees the subject in an entirely new light.

Try to make the pupils feel that handwriting is an easy subject to learn when studied and practiced faithfully in the proper position and with the proper mental attitude. Again you can show them examples of good writing done by former students. Keeping specimens at stated intervals makes good material to show the class.

Make the writing lesson interesting by correlating it with other subjects. Any school subjects can be profitably and interestingly correlated with handwriting. Have the pupils prepare special pages on different subjects, like English, Nature Study, Character, Self Reliance and History, then make an interesting penmanship lesson based on these papers. These may all be bound together in book form and displayed.

Secure publicity for the penmanship work. Prepare exhibits, get people to talk about the penmanship work in your school, and secure newspaper comments. Pupils like to see their individual names and their school name in print.

To get the best results the entire class should be trained to assume a good writing position. That does not mean that all must hold their hands exactly the same, but all show know what a good position is and the nearer they come to the standard position the better the results are likely to be. The desks should be kept cleared of unnecessary books, and the paper placed on the desk properly.

Read the September Educator for further information on position. Remember that we are always glad to answer any penmanship questions.

Handwriting Becomes Part of One.

It is an accomplishment which sticks to one through life the same as any other accomplishment. To be courteous it is necessary to write a good hand for it is disrespectful to write a note to a friend which cannot be read easily. Writing as a tool of expression is as important as speech. They should be given equal attention.

Pride in Careful Workmanship.

Teachers should realize the great necessity of impressing students with the importance of doing careful work. Poor workmanship has caused many to loose their jobs.

Begin in the writing class to lay the foundation of pride in ones work. Poor handwriting reflects on ones intelligence. However, in one instance it helped a man to secure a position. A reporter was discharged by Greeley. When asked by a prospective employer for a letter of recommendation the reporter handed him the letter with which Mr. Greeley had discharged him. It could not be read so was taken as a recommendation. Who wants that kind of a recommendation?

Impress upon the students the necessity of intelligent, patient practice. The ball player and musician practice

untiringly. Penmanship requires as much skill as ball playing and, therefore, should be given as much practice.

Awards and prizes of different kinds are good to stimulate interest in handwriting. Some students will work for a prize who could not otherwise be induced to study and practice.

Your teaching ability is measured by the interest you create among your students in the subject you teach and the results are measured by the interest the class takes in the work.

This photograph illustrates the proper position at the board. Students should stand well back from the board facing the board squarely. Hold the eraser in the left hand. A good place to hold it is at you back. Do not lean against or get too close to the board. Keep the feet well apart and ordinarily write on a level with your eyes. Good blackboard writers follow this plan and when writing lower, stoop over bringing the eyes on a level with the work as nearly as they can.

When practicing a new or difficult letter the pupils should be sent to the blackboard. If pupils are trained to erase carefully and if the brushes are kept clean there will be a minimum of dust. Teachers should read the article elsewhere in The Educator on the maintenance of your blackboards. Questions will be gladly answered if you will send a postage stamp.

158 *The runner measures his speed with a watch.*

No. 158. The watch is used in many lines of sport. It can be used to good advantage in timing yourself in writing. Students who write too slow or too fast can regulate their speed by timing themselves. Contests are very interesting and profitable if properly conducted. The teacher should tell the class when to begin and when to stop. The teacher should also know how many letters, words or sentences can be written in a given time. She should then see how near the students can come to that speed. The student who tries to break the speed record at the sacrifice of legibility can be governed by counting out the illegible letters or words. If 50 letters a minute is a fair goal and you have one student who writes a much larger number examine his work closely to see if all of his letters are legible. See if the slant is good and the alignment and spacing are correct. If he has simply worked for speed, do not count the letters or words which do not come up to the standard in form. Speed contests should encourage the pupils to write good as well as speedily. Refer to your Teachers' Manual for the proper number of letters to be made in a minute for the different letters. The teacher can also demonstrate to the class the proper speed by writing the sentence or material for the class. She should be able to do this well and at the right speed. Do not expect all students to write at exactly the same speed.

159 *S S S S S S T T T F F F*

No. 159. Practice the compound curve exercise. Watch the slant, height and proportion. In making the second exercise be sure to stop at the hook. This is commonly called the boat finish. The body of the letter is made first and the cap is put on last. The cap begins the same as other letters like **M** and **N,** but ends with a graceful upward curve. The two compound curves in the **T** and **F** deserve special attention. In making the **F** be careful not to make the little cross too large. If you make it too large it might resemble **Ti.** Never connect the **F** and other letters.

160 *Judge quality of your writing with a scale.*

No. 160. Scales should be used by every penmanship class. The student can learn to grade his own writing by comparing it with a scale. If anyone is interested in scales, we should be glad to help them. Much is being done today by the use of scales in standardizing writing and getting uniform results.

161 *J J J J J J f f f f f f f f f f*

No. 161. The **J** is a comparatively easy letter to make but many exaggerate the loops. See that the loop below the line comes half way down to the next blue line. By keeping it small it will not interfere with the line below. The top should be slightly larger than the bottom. The back should be straight. The letter starts upward not leftward. Practice the straight line exercise in connection with the **J.**

The **f** is one of the most abused letters. Show the class the similarity between the **f, l, i,** and **q.** Place a good **f** on the board. Erase the loop, letting the **i** part stand. Again show how the **f** makes a good **l** by erasing the bottom loop. You can also add the **a** part of the **q** to the **f,** erasing the top loop. If a student knows exactly what he is trying to do he is more likely to succeed than if he is working in the dark.

162

4	2783	7 × 5 =	1/3 of 630 =
6	4517	8 × 4 =	1/2 of 716 =
2	6904	3 × 7 =	1/4 of 248 =
6	2369	9 × 8 =	2/3 of 48 =
5		42 ÷ 6 =	1/5 of 85 =
3		35 + 7 =	1/6 of 72 =
7		65 − 8 =	3/4 of 36 =
9	2437		
2	618		
0	9053		
3			
8			

1/2 doz. + 2/3 doz. =

3/4 lb. @ 60¢ =

No. 162. Here we have a correlation of penmanship and arithmetic. These simple problems are given with the idea of training the pupil to make legible figures and straight columns. Take pride in the appearance of the page. Remember that figures must be absolutely legible. When handing in your problems in arithmetic, surprise your teacher by seeing how neatly and skillfully you can write the figures. No business man wants an employee who will lose money for him by making illegible figures.

163

v v v vvv x x x xxx z z z j j j jjj

No. 163. Here we have some loop letters and some simple yet difficult letters—difficult if the proper care is not taken. The letter **v** is easy if the motion is checked on the retrace. It is difficult to make legibly if too much speed is used at the retrace. Cross the **x** upward and notice the length of the cross stroke. It begins on the base line and ends on the headline and is practically parallel to the upstrokes. The first part of the **z** is the same as in the **m**. Get all loops the same size. Keep them open but not too large.

165

Try Again

'Tis a lesson you should heed,
Try again;
If at first you don't succeed,
Try again;
Then your courage should appear,
For if you will persevere,
You will conquer, never fear.
Try again.

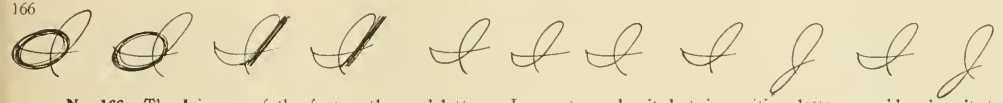
William Edward Hickson.

No. 165. This poem is one which every student can ponder over. It contains the secret of success in handwriting. A former student once took a page of **O's** to Mr. Zaner who criticized them. The student remarked that he had already made about 10,000 **O's** and asked how many more he was expected to make. To this Mr. Zaner replied, "Make just one good **O.**" It really is not how many letters you make but how well you make them. After writing this poem, compare it with some of the work which you have prepared in your **Progress Record Book.** See if you are making progress. If you are not progressing, you are not working intelligently. On the other hand, do not demand too much of yourself. It takes time and a lot of practice.

164

No. 164. The finish of the **v** is the same as of b. It is necessary to check the motion on the retrace. Keep the back of the loop fairly straight. The turn at the base line should be the same in width as other turns in small letters. Be sure that the **b** cannot be confused with the **f** or look like **li.** Secure absolute legibility. You can secure freedom of movement along with legibility. Illegible writing is of no value and business men like legible writing which is gracefully and freely done.

166

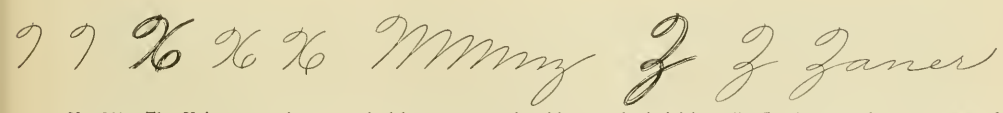


No. 166. The **I** is one of the frequently used letters. Learn to make it but in writing letters avoid using it too frequently. Make the back straight and watch the boat hook. Stop before making the final connecting stroke. Do not get the top too wide. Practice the **I** and **J** together because they start with the same curve and movement and both have straight backs.

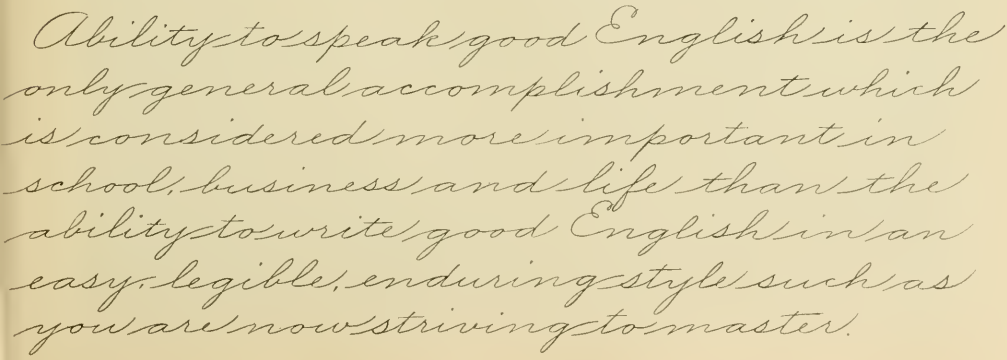
167

No. 167. The **T** and **Y** in No. 165 begin the same as the **H, V,** and **U.** Have the class write all the letters beginning with this stroke. Give special attention to the beginning part of **H.** Curve the down stroke in the loop. Get it proper size. Come down straight with the down stroke to the base line, stop and then raise the pen. The stroke is frequently made carelessly by raising the pen while still in motion at the base line. Curve the second part of the **H** at the top. Study each letter on this line and time yourself with the watch.

Go to the blackboard and work out any of the letters with which you have trouble. We find that pupils can overcome difficulties at the blackboard easier at times than with pen and ink. The blackboard should be used more than it usually is.



No. 168. The **X** is not used a great deal but you must be able to make it fairly well. See how nearly you can get the two parts of the **X** the same. Turn your paper upside down and see if it makes a good **X.** The two loops should be somewhat near the same size. In making the **Z** watch the slope of the loop on the base line. Watch also the size of all of the loops. Compare your work with the copy. The teacher should occasionally criticize your letters with red ink.

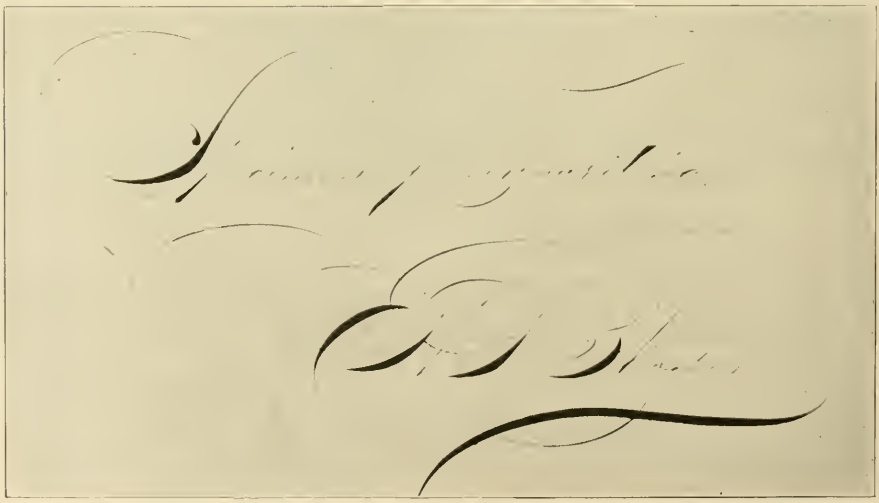


169 Cambridge, Ohio, Jan. 14, 19—
B. W. Smith & Co.,
Wilmington, Del.
Gentlemen:—We thank you heartily for the assistance you gave our representative, Mr. William E. King, while in your city recently.
Sincerely yours,
The Ordman-Rand Co.

No. 169. You should be able to write a good page letter by this time. This small letter is an excellent one to practice. After writing it select the difficult letters and get special help. Refer to your Manual for exercises and be sure that you have a good mental picture of each letter, then do as instructed in **No. 165.** Every student should have a manual.

170 *W W W W w w w w*

No. 170. The **W** appears three different times in the above letter and since a good many have trouble with it, we are suggesting exercises for it. The straight line exercise is important. Give the beginning part some careful study. See that the letter is not made too wide. The important part in the **w** is the finish. Check the motion on the finish if you would have legible writing.



For this month's contribution on "Ornamental Penmanship" we present a specimen of E. W. Bloser's writing. It shows a very attractive style of work used in advertising. See if you can imitate the bold, dash and grace. Let us see your best work.

THIRTY-FOURTH ANNUAL CONVENTION
NATIONAL COMMERCIAL TEACHERS' FEDERATION

The Stevens, Chicago, December 28, 29, and 30, 1931
Reported by Jay Miller, Goldey College, Wilmington, Del.
(Continued from February)

SHORTHAND AND TYPEWRITING ROUND TABLE

1931 Officers

Chairman: Leslie J. Whale, High School of Commerce, Detroit;

Vice-Chairman: L. Fred King, Pontiac, Ill.;

Secretary: Miss Katherine Munkhoff, Grant High School, Cedar Rapids, Iowa.

1932 Officers

Chairman: Miss Eleanor Skimin, Northern High School, Detroit;

Vice-Chairman: E. W. Harrison, John Hay High School, Cleveland.

Secretary: Miss Hester C. Wood, Senior High School, Peru, Ind.

Both sessions of this round table were presided over by the chairman, Mr. Whale. At the Tuesday afternoon session, Miss Eleanor Skimin, of the Northern High School, Detroit, presented a demonstration lesson in shorthand. "Typewriting, a Subject to be Taught," was discussed by Miss Helen Reynolds, of Ohio University, Athens, Ohio. E. W. Harrison, of the John Hay High School, Cleveland, presented the subject "The Trend of Measuring Effectiveness in Shorthand Transcription."

At the Wednesday afternoon session, a typewriting demonstration was presented under the direction of Mrs. Marian F. Tiedens, Supervisor of Typewriting, Chicago Public Schools. In the Junior High School Group, "Presentation of Keyboard" was demonstrated by Lucille Fanning, Franklin Junior High School; "Development of a Twenty Word Per Minute Writing Rate", by Lucille Shortall, Harper Junior High School; "Development of a Thirty Word Per Minute Writing Rate" by Irma Swanson, Sullivan Junior High School, and "Development of Forty Word Per Minute Writing Rate" by Mayme Modglin, Parker Junior High School. In the Senior High School group, "Procedure in the Development of Rhythm," was demonstrated by Roy C. Compton, Austin Senior High School; "Development of a Forty Word Per Minute Writing Rate" by Winifred V. Skinner, Lake iVew Senior High School, and "Development of the Application of Skill to a Marketable Point" by Florence Woods, Lindblom Senior High School. Provision for individual differences in a class was explained by Mr. Compton.

J. O. Malott, Specialist in Commercial Education, Washington, D. C., conducted a symposium on Shorthand Transcription. Mr. Malott submitted a bibliography on "Teaching of Transcription," issued by the Office of Education, Washington, D. C., July, 1931.

R. F. Webb, State Teachers College, Indiana, Pa., responded to "My Method of Teaching Transcription" and submitted a mimeographed outline on the subject. Significant statements include: "Typewriting should precede Shorthand at least one semester in public schools. Shorthand groups should remain intact in typewriting classes so that transcription may be taught early and effectively. Transcription should be taught in simplified steps regardless of when it is begun, for making assignments, testing, and checking are not sufficient. Transcription may start within two weeks of the opening of the shorthand course. If machine transcription is not possible by that time, pens or pencils may be used."

Miss Hester C. Wood, Peru Senior High School, Peru, Ind., also responded on the subject "My Method of Teaching Transcription." Miss Anne Sima, Grosse Point High School, Grosse Point, Mich., spoke on "An Analytical Study to the Development of Transcription Skill." Officers for the ensuing year were elected as indicated above.

BUSINESS ROUND TABLE

1931 Officers

Chairman: Paul A. Carlson, State Teachers College, Whitewater, Wis.;

Vice-Chairman: John Lund, Topeka, Kansas;

Secretary: Mrs. Esther DeBray, Martinsville, Ind.

1932 Officers

Chairman: R. J. Burton, Wausau High School, Wausau, Wis.;

Vice-Chairman: H. J. Randall, State Teachers College, Whitewater, Wis.;

Secretary: Mrs. Esther DeBray, Martinsville, Ind.

Mr. Carlson presided at both sessions of the Business Round Table.

At the meeting on Tuesday afternoon, H. I. Good, Hutchison High School, Buffalo, N. Y., spoke on "A New Attitude in the Teaching of Commercial Law." This was followed by a report by T. T. Goff, State Teachers College, Whitewater, Wis., on "Wisconsin Surveys Commercial Education."

At the Wednesday afternoon session, R. J. Burton, Wausau High School, Wausau, Wis., spoke on "Vocational Guidance with High School Commercial Clubs." He told how he had used the organization of a commercial club in his school to help enthuse and train the students and to assist in the placement of graduates. E. L. Cooper, State Teachers College, Albany, N. Y., reported on "A Study of the Effect of Single and Double Class Periods" with special reference to bookkeeping instruction. He told of a survey made in a number of Wisconsin high schools and concluded that "while single or double periods was not an important factor, double periods did not seem to be justified because of additional time and equipment required." Officers were elected for the ensuing year as indicated above.

COLLEGE INSTRUCTORS' ROUND TABLE

1931 Officers

Chairman: J. D. Delp, Missouri State Teachers College, Springfield, Mo.;

Secretary: Miss Jane Church, Illinois State Normal University, Normal, Ill.

1932 Officers

Chairman: D. D. Lessenberry, Univ. of Pittsburgh, Pittsburgh; Vice-Chairman: A. R. Williams, Ill. State Normal Univ., Normal, Ill.

Secretary: Miss Jane E. Clem, State Teachers College, Whitewater, Wis.

Professor Delp presided at both meetings of the College Instructors' Round Table. At the Tuesday afternoon session, Miss Ann Brewington, University of Chicago, discussed "The Function of Shorthand in the National Planning of Business Education." The discussion of this subject was led by Shepherd Young, of the Indiana State Teachers College, Terre Haute, Ind. A paper on the "National Planning of Business Education," prepared by Prof. Leverett S. Lyon of the Brookings Institute, Washington, D. C., was read by Dr. E. G. Blackstone, of the State University of Iowa, Iowa City, Iowa.

At the Wednesday afternoon session, Miss Alta Gwinn Saunders, of the University of Illinois, Urbana, Ill., spoke on "Training of a Business Correspondent." The discussion was led by P. O. Selby, of the State Teachers College, Kirksville, Mo. Prof. D. D. Lessenberry, of the University of Pittsburgh, spoke on "Problems in "Initiating a Commercial Teacher Training Program." The discussion on this subject was led by Arthur R. Williams, of the Illinois State Normal University, Normal, Ill. Officers for the ensuing year were elected as indicated above.

STENOTYPE TEACHERS' ROUND TABLE

1931 Officers

Chairman: Vernal H. Carmichael, Ball State Teachers College, Muncie, Ind.;

Vice-Chairman: Bessie C. Hutchison, The Business Institute, Detroit, Mich.;

(Continued on page 30)

Practical Handwriting

By the late C. P. ZANER

Keep lower part of "J" small, last down stroke of "K" vertical, and loop of "L" horizontal and long Start second part of "K" leftward. Persevere

J. J. James. K. K. Kingman. L. L. Loomis.

Are you using more of arm than of finger movement? If not you should decide now to do so. Exclusive arm movement in small letters is not necessary, but enough of it should be used to make the writing easy in execution and graceful in form. Is your writing easy and graceful? The answer will determine whether you are practicing in the right manner and struggling in the right direction. Watch spacing between capitals; also between capitals and small letters. Pause at the little joining between the **J's,** and drop the last part of **K** and **L** gracefully below the line.

This wide spacing is too wide for use in the business world, yet it is a good medium for the purpose of developing

Form and freedom are the essentials of good writing Space widely, observe each letter carefully, push the pen freely, and good writing will result.

Wide spacing increases ease.

strength of action from left to right across the page. Then, too, it emphasizes the need of more width between letters than in letters. It emphasizes the individuality of letters by making each one stand out much the same as figures.

Try to secure just so much spacing between each letter, keeping the letter itself narrow. Keep the majority of the down strokes slanting and straight. Curve the up strokes as little as is necessary, and push the pen rather than drag it in going from one letter to another. Use an easy, graceful movement at all times, and see that most of it comes direct from the elbow. Cultivate a light touch of the pen to the paper, and see how lightly you can hold the pen.

Keep sleeve of forearm loose so that the arm can move within it. Use arm movement by seeing that the little finger slips freely in up strokes.

The essentials of good writing are neatness, plainness, uniformity, and ease in execution.

Be sure you aim right in your practice. Have something in mind that you desire to accomplish, and stick to it until you succeed. If your writing lacks ease and freedom, **think** freedom and ease, and win them by persistent practice and review upon exercises. If it is form that you need, **think** form, criticise closely, and observe details. Be enthusiastic over writing because of its utility and beauty. Then worke will seem like play, and learning to write will become a pleasure rather than a task, and its influence a benediction upon your own character as well as a wholesome influence upon others. Cultivate neatness, strive for plainness, practice to attain ease, and uniformity will naturally follow.

Make "M's" and "N's" with a quick, push-and-pull, arm action. Use a graceful, rolling motion in "O's." Be business like. Is you rposition good?

M. M. Manner N. N. Nation. O. O. Oleson.

Graceful capitals and easily and rapidly executed small letters are possible only when arm movement serves as the basic or primary action. Review exercises occasionally to secure greater control and proficiency. Keep the capitals compact to avoid a sprawling, scribbled appearance. Make them business-like rather than fancy.

Spacing between letters needs to be uniform, and capitals should be the same in height. Be careful about the placing of your punctuation marks, and, as a rule, provide a space for them when writing. Do not pause in joining any of these capitals—all can and should be run off quickly and gracefully.

Pause at finish of "P." Watch relation of capitals. Keep loop long and narrow in "Q." Keep small letters quite free and uniform.

P. P. Peterson. Q. Q. Quillman R. R. Romer.

Are you careful about the use of your pens and ink and paper? A workman is known by the condition of his tools. Care in one thing presupposes care in other things. Indeed, care is the secret of good writing. And he who would write well must practice systematically, carefully, and be persevering and optimistic.

See how carefully and yet how freely you can write the signatures given for this lesson. Watch spacing. See that slant is uniform in capitals as well as in small letters. Watch final strokes. Retrace **P** and **R** neatly, and throw the finish of **Q** gracefully below the base line so as to put the letters close together.

Keep capitals small and compact, but use the arm rather then the fingers. Watch spacing between capital and small letters. Strive for gracefulness.

S. S. Smith T. T. Thomas. U. U. Unger.

First, sit squarely and in an upright position. That is, keep elbows equally on or off the desk, and keep the body from bending at the waist. Second, see that the penholder is not pointing outward and that hand is not lying on the side of the palm. Third, be sure to have the paper turned at the right angle. These are all important for health, ease of execution, and excellence. Now strive for excellence in form and freedom. Keep the angle joining in **S** high so that it may not resemble L. Finish **U** with a graceful curve not far below the base line.

Use a graceful, arm movement in capitals. Pause slightly at finish of "V" and "W." Start second part of "X" leftward. Strive for strength.

V. V. Vivian. W. W. Warner. X. X. Xerxes

Heed the instructions to the letter. Let nothing escape you. Be thorough in every detail. This is the secret of success in anything; writing is no exception to that rule. Indeed, learn to be critical and thorough in writing, and you will find it comparatively easy to become proficient in almost anything. For, after all, when you are mastering the art of writing well you are but mastering yourself. Now endeavor to be master of the pen. Concentration and persistence are the winners of all big or difficult achievements. Writing is difficult and requires a fine quality of effort because it is small.

Interest and pride in one's writing; watchfulness of details, common errors, and movements used, lead to excellence. Study the thought in the copy.

Spacing between letters should be wider than in letters, and between words wider than between letters.

Correct spacing, that is, uniform spacing between letters and between words, is essential for rapid reading, pleasing appearance, and ease and excellence in execution. You will therefore do well to form, without further delay, the habit of spacing uniformly, as hereafter you will have many other things to demand your individual attention and your best effort. Let spacing receive now your most conscientious thought and effort. Put on the finishing touches by analyzing the copy and criticising your writing more closely and carefully than ever before.

Pause at end of "Y." Small loop and crossing of "Z" should be on base line. Be bold but not scrawly.

Y. Y. Young. Z. Z. Zacher. F. H. Walker.

The mastering of a good signature is worth while. It is written many times during one's lifetime, and, like the face, it becomes an important matter in transactions. This is due to the individuality shown in handwriting, and more of it is shown in a signature than in almost anything else. Every signature should be perfectly plain and unmistakable, and characteristic of the person writing it. Evolve a signature of your own, combining legibility and utility. The stranger depends upon the legibility of the signature, and therefore each letter should be plain, as there is no rule for the spelling of names. The banker depends upon the individuality of the signature, and therefore your signature should be personal and characteristic.

Rose Natalina Eighth Grade
Garfield Bldg February 5, 1932

Washingtons Birthday

First in war, first in peace, and first in the hearts of his countrymen, he was second to none in the humble and endearing scenes of his private life. Pious, just, humane, temperate, and sincere; uniform, dignified and commanding, his example was edifying to all around him as were the effects of that example lasting.

To his equals he was condescending; to his inferiors kind; and to the dear object of his affections exemplarily tender.

— Lee

In correlating handwriting and language work for the Washington Bicentennial exhibit to be held at the N. A. P. T. S. there is a wealth of material available. The above was written by Rose Natalina, an eighth grade pupil in the public schools of East Liverpool, Ohio. Miss Glenda McCoy, teacher. Study the correspondence of Washington and you will find many good examples of literature and things to ponder over. The following is a quotation from Washington. Have the class copy this quotation in black ink and send it to The Educator.

"Every hour misspent is lost forever, and . . . future years cannot compensate for lost days at this period of your life. This reflection must show the necessity of unremitting applicaation to your studies."

Jean Wiggins 6A-24

I can write the words in this sentence in two minutes with an easy and fluent movement, and with a legibility and quality equal to the standard for the sixth grade.

I can write the words in this sentence in two minute with an easy and

Jean Wiggins is a 6A pupil in the Wilmington, Del., Public Schools and her teacher is Lucille Grigsby. This was a speed test in which Miss Wiggins wrote 94 letters per minute.

Yuma, Colorado
December 10, 1931

The Educator.
Columbus, Ohio
Gentlemen:
This is a sample of my best exclusive muscular movement writing by my left hand.
Yours truly,
F. E. Whittenburg

Here is a sample of easy free-flowing writing, by a left-handed follower of The Educator. This should be an encouragement to our left-handed friends to improve in handwriting.

NEWSPAPER CO-OPERATION.

A clipping has been received from one of the Mansfield, Ohio, newspapers showing photographs of outstanding penmanship pupils and the supervisor, Mildred Zerkle. A penmanship contest was held in the Mansfield grade schools in which 400 pupils received penmanship certificates. The pupils were required to bring their work up to a certain standard. We compliment Miss Zerkle upon her ability to get this splendid co-operation from the newspaper. Other supervisors will do well to follow Miss Zerkle's example.

Some very delicate specimens of penmanship have been received from **H. J. Ennis,** Penman in Portland, Oregon. The specimens have that refined finished touch which pleases one.

Some very nice work has been received from the students of **Mary A. Moore,** 101 Pollock St., New Bern, North Carolina. Among the work was a specimen of lettering done by one of her pupils. It shows that school pupils can very readily learn to do beautiful lettering where they have an efficient instructor.

A package of specimens has been received from the eighth grade pupils of Ella L. Dwyer, Supervisor of Handwriting in the Johnstown, N. Y., Public Schools. The pupils are using excellent arm movement as displayed by the strong quality of line. Miss Dwyer is to be complimented on the spirit which she has inculcated in the class. The following is the attitude of the class as expressed by them:

"We are the penmen of the Grammar School.
Right poud of our art are we;
For it has taken a long time to learn
Where the curved and straight lines should be.
Up lines curved and down ones straight,
All on a uniform slant
One bad letter will spoil the line
There's no such word as can't.
We have made them over a thousand times,
We have blotted and smeared and scratched,
But what care we, now our goal we see?
Our pride and our skill is unmatched."

A specimen of my best penmanship while attending the Johnstown Public Schools and practicing for a Grammar Grade Certificate.

Gladys Ruth Stanton

Gladys Stanton is a student of Miss Ella M. Dwyer, Johnstown, N. Y.

OHIO BUSINESS SCHOOLS ASSOCIATION

Held Its Third Annual Meeting at the Neil Hotel, Columbus, February 5-6

Officers, 1931-1932.

G. E. McClellan, President, Cincinnati.
T. P. Davis, Vice-President, Toledo.
F. J. Miller, Secretary, Tiffin.
J. H. Kutscher, Treasurer, Oberlin.

Officers, 1932-1933.

T. P. Davis, President, Toledo.
S. E. Hedges, Vice-President, Canton.
C. A. Neale, Secretary, Akron.
J. T. Thompson, Treas., Steubenville.

The meeting was opened by a banquet which turned out to be a regular get-together social meeting. Mr. McClellan gave a very cheerful speech. He stated that the business of the business college is that of lighting the light in life, and for each one to look to the future with hope.

The attitude expressed by the members was, while not satisfied with the present they are optimistic about the future. They believe that conditions are on the up grade. As someone expressed it, "It would indicate that if such a large number of business college men could secure car fare to Columbus they are doing a fair business." The consensus of opinion seemed to be that business college men together with men in all lines of work will have to be content with smaller incomes, and that more vigorous promotion will be necessary than in the past. About fifty school people were in attendance. Many very live questions were discussed in an informal manner. Music was furnished by the students of Bliss College, Columbus, and the crowd.

All in all the meeting was a splendid success. Everyone returned home with new ideas, a kindlier and more cooperative spirit towards his competitors, and a firm conviction that the business college which continues to render in a businesslike way the service which the present generation demands has a bright future.

After a brief silence in memory of their first president, Frank L. Dyke, who died January 14, Mr. McClellan read the following:

"I was sitting by my window as the dusk was falling. Long, long shadows crept down the streets and alleys. It was perhaps the most depressing hour of the day, when tasks are ended and in mental review there passed through my mind the deeds and misdeeds, the omissions and commissions of the day that had gone. Suddenly down the street there trudged a man with a short ladder and a pole with a taper on it; it was the lamp lighter and as he trudged from lamp to lamp, he applied his taper and a flame of light and glory sprung up behind, illuminating the city streets and making them plain for the footsteps of men. And I thought it is a simple thing, but I'd like to be like the lamp lighter, I'd carry a ladder of kindly thoughts that would reach from my soul to the souls of other men, and I would touch their hearts with a taper of kindliness and perchance some of them, too, would become lamp lighters and together with me make more easy the ways of men that come after us, for wouldn't this be a greater thing than to sit selfishly in darkness and musing our fates when we could instead so easily make this world a brighter, better place for those who follow us."

Mr. C. A. Bliss, Columbus, W. E. Harbottle, Dayton, and D. D. Miller, Cincinnati, were appointed on the resolution committee. Mr. Bliss composed and read the following:

"In Memory of Frank L. Dyke.
"Dear Mrs. Dyke:

"We, The Ohio Business Schools Association, desire to convey to you our sincere sympathy in the loss of your dear husband and our dear friend.

"We do not alone extend to you this sympathy, but this sympathy is radiated one to another throughout this splendid Association of which he was one of the founders and of which he was its first president.

"He lighted the lamp that we believe will be kept burning through the years to come and which will prove of great benefit to the business educators of the State of Ohio. He has not only lighted the lamp for the Ohio Business Schools Association, but he has lighted the lamp for thousands of men and women now employed in the daily walks of life.

"He has also lighted the lamp for thousands of those yet unborn, as the influence of such a man as Frank Dyke does not perish with him, but continues on and on down through the ages.

"The time must soon come when some of us will start to grope our way down through the dark shadows and our hope is that we will see a light and that light will be in the hand of Frank Dyke and we will hear him say in that old cherry voice of his, 'Follow me and I shall lead you on'!"

OUR FRANK.

"He has gone with all his goodness
To that land beyond the sky,
Leaving us with all our sorrow
And a heart of grief to cry.

"He has gone beyond all sorrow
Life eternal he has found—
Waiting for his dearly loved ones
'Til they gather all around.

"He is happy in his new home,
Making ready for us all.
Waiting 'til the Loving Master
Does give forth the final call.

"He has found beyond the shadows
Those dear ones of long ago.
His thoughts are filled with gladness
And his soul is all aglow!

"We must learn to bear our burden
With a heart that's full of trust,
Knowing he in all his glory
We shall meet beyond the dust!"

—C. A. Bliss.

F. L. Dyke was a fine man, an outstanding manager and teacher and he is certainly going to be missed by all with whom he has come in contact.

J. F. FISH, Pres.,
Northwestern Business College,
Chicago, Ill.

This flourish made in the nineties by F. L. Dyke gives some idea of his skill with the pen. It shows that Mr. Dyke was one of the finest penmen in the country. This specimen was selected from a collection among which were many beautiful specimens in colored inks and inks too delicate for reproduction. At one time Mr. Dyke was an itinerate penmanship teacher.

Prominent Commercial Educator Dies

F. L. Dyke, who founded The Dyke Business School 40 years ago, passed away on January 14. The school has enjoyed unusual success. Mr. Dyke conducted a high grade school in every respect which commanded for him the respect of thousands of students, business men and school workers.

He was born in Pennsylvania, graduated from Chester Academy, Chester, Ohio, and went to Cleveland, Ohio, in 1880 where he studied under P. R. Spencer, Jr. In the Spencerian Business College conducted by Spencer, E. R. Felton and H. T. Loomis, he laid the foundation in commercial work in which he later became an outstanding leader known throughout the country. It was from P. R. Spencer, Jr., and fellow teachers that he received his inspiration to become a skilled penman. H. B. Lehman, W. A. Hoffman, and E. W. Bloser were with the Spencerian at the time Mr. Dyke was there. Few penmen acquired more skill in handling the pen than he. He loved to do things well.

We do not doubt in the least that much of his success can be directly credited to his skill in penmanship. We might add further that many of the present day school men could profitably follow the footsteps of this successful school man by themselves acquiring skill in penmanship or by employing a trained penman. Mr. Dyke did some engrossing. One resolution engrossed about 1890 bears the name "Berkey & Dyke." He received high prices for his work. For two years he supervised handwriting in Rockport Schools (9 districts) before teaching in the Spencerian School.

He was a charter member of the National Association of Accredited Commercial Schools, and was for two years president of the Ohio Business Schools Association.

He belonged to the Cleveland Chamber of Commerce, the City Club, serving as chairman of the education committee of the Kiwanis group for three years.

Surviving him are his widow, Mrs Ada Brown Dyke, and two daughters, Mrs. Lucy D. Sharpe and Mrs. Ruth E. Haycox of Glendale, Calif., to whom we extend our sincere sympathy.

—Editor.

FRANK L. DYKE,
President and Founder of Dyke Business School, Cleveland, Ohio.
First President O. B. C. A.

The passing of Frank L. Dyke was a complete surprise to me. I have known him for more than thirty years.

Mr. Dyke was a penmanship and commercial teacher at the Spencerian Business College, Cleveland, Ohio, at the time I attended that institution. Mr. Dyke, W. A. Hoffman and myself were the special instructors in penmanship at the same time while Platt R. Spencer, Jr., was the principal of the department and also part owner of the school.

Later Mr. Hoffman had full charge of penmanship and Mr. Dyke devoted more of his time to teaching bookkeeping. When Dyke and another teacher, Mr. Berkey, opened the Berkey and Dyke Business College and Hoffman went to Chicago as special teacher in Powers College I was given a wider swing at the Spencerian. However, I soon accepted a position at the Lincoln Business College where I succeeded J. A. Wesco and in turn was succeeded by F. B. Courtney when I went to Spaldings Business College. He again followed me at Spalding, when I went to Sadler's Business College, Baltimore, where I took W. H. Patrick's place when he went to York, Pa., to open a school. After three years I succeeded E. K. Isaacs at Valparaiso, Ind., when he went to Los Angeles where he was part owner for a number of years of the Woodbury Isaacs Business College. In the meantime Hoffman had returned to Cleveland and followed me at Valparaiso when I went to the Chicago Business College, and a bit later to my present position which I have held since the World's Fair in St. Louis.

The frequent changes made by penmen in former years were largely due to the fact that the demand for fine penmen was greater than the supply, and a fine penman often had his choice between two or three good schools. Fine ornamental writing is still regarded as an art of merit. Commercial schools would profit by it as much now as in former years as a means of advertising the school as well as to keep up a strong penmanship department for business penmanship. Business men refer with pride to any one connected with them who writes an exceptionally good hand. In fact business men have not lost their appreciation for good legible penmanship.

A strong demand for better penmanship is again coming to the front.

Mr. Dyke was an exceptionally fine penman and devoted much of his time to the art of Ornamental Writing. He was also an expert instructor in accounting. Mr. Dyke's pleasing personality and heartfelt friendship won for him the respect and confidence of his pupils upon first acquaintance. The Dyke School was a success from its original institution and Cleveland mourns the loss of a man who has accomplished much in school and church.

H. B. LEHMAN,
Cleveland High School.
St. Louis, Mo.

The biggest opportunity that can ever come to you will never be greater than your preparation.

-Chapline — B31

Plan now to take a six weeks summer course in Handwriting

Model writing by Parker Zaner Bloser

PUBLIC SCHOOL HANDWRITING

By ALICE E. BENBOW, Supr. of Handwriting, Trenton, N. J.

Some Current Problems in Handwriting Supervision.

In a recent article published in The Educator, the writer attempted to set forth one modern interpretation of the relation of the Child and Handwriting. Restatement of the implications of this relationship is unnecessary.

The usual person experienced in Educational Work inclines to follow procedures familiar to him. The modern point of departure in education has become generally accepted within the remembrance of most of those teachers who are even now serving their professional apprenticeship, and if those of riper experience are not exactly strangers to the multitudinous implications, their acquaintance may be very slight.

As a consequence, it is very evident that one of the well-defined problems of any supervisor in a school system which has for its aim the development of The Child through the use of carefully chosen and adapted Subject Matter, is that of keeping this objective unobscured.

It must be borne in mind also, that in order to be consistent, sound educational philosophy and accepted principles of education must govern procedures in supervision quite as definitely as they should govern procedures in actual Classroom Teaching.

The methods of presenting and representing the idea of the dominance of the individual and his growth, and of devedloping appreciation and a sense of proportion, cannot be prescribed but will be suggested by the general policies of the school system in question. Classroom visitation is one fruitful source of discovering teacher background, attitude, aptitude, and skill.

It cannot be too strongly emphasized that no Supervisor of Handwriting works with fullest effectiveness if classrom visitation is confined to the observation of one type of written work. It is desirable that supervisory visits be made when teachers and children are engaged in varieties of written work such as (1) in Handwriting instruction periods (techniques), (2) in directed writing activities (written study periods), (3) in assigned written work (preparation of written study assignments), (4) in independent writing periods (voluntary practice, writing from choice, etc.)

Teacher and pupil goals, needs, progress, strengths, and weaknesses, will be revealed for evaluation and consequent conclusion through such varied activities, and fortunate indeed is that Supervisor of Handwriting whose classroom visits are not confined to the meagre limits of the regular writing instruction period.

There are those apostles of freedom in education who discount the effort necessary to the acquisition of Handwriting as a tool. Their belief is expressed by such phrases as "informal writing teaching," "remedial teaching," "writing practice during written lessons," "writing activities vs. writing practice," etc.

The writer feels very keenly that, although there doubtless is truth in the contention that there is time wasted in teaching and learning tool subjects, learning a usable, acceptable handwriting requires a more sustained effort and perhaps sustained effort for a longer period, than simply learning how to write well. Certain it is, that when the demand for increased written expression is made without providing for the increasing of actual writing skill, the written results deteriorate appreciably. The problem of meeting sixth grade written composition needs with a fourth grade writing skill calls for additional teaching and learning as a solution. The needs of this situation are not met by using so-called "remedial measures" a procedure which implies mending the existing inadequate habits and skills. The problem will be solved by **increasing skill** to meet advanced need.

It is the province of the Supervisor of Handwriting in any system to so present the case for the proper use of the time allotted to handwring instruction that those pupils whose habits and skills lag behind the demands made upon them receive needed instruction and practice until they meet the requirements of the writing situations.

These same apostles of freedom have been known to discount the use of Handwriting Models and to base their plea for Individuality in Handwriting upon this light opinion. There is a great gulf fixed between two such extreme methods of setting up Handwriting standards as (1) slavish observation and repetitive practice of a set copy with no attention to already existing habits and skills, and (2) haphazard practice to improve writing with inadequate or absent reference material. The latter may be likened to the assignment given a student of European History who, deprived of any reference material, is required to find the correct results of the Franco-Prussian War. The student may work faithfully and industriously in an effort to fulfill the assignment, but cannot be expected to **imagine** a complete fulfillment. No matter how sincere is the desire, the effort, or the exhortation, the learner in handwriting finds little incentive toward improvement without greater stimulation than his own unsatisfactory result.

In an effort to depart from the stereotyped use of handwriting copies, many well-meaning teachers have departed entirely from their use with classes or with individuals, and either practice is barren of result.

The supervisor finds a distinct duty in suggesting, describing, and even in demonstrating, advantageous and correct methods of text book use. Where The Child as an individual is known, regarded, and appreciated, individuality in writing is allowed to develop with acceptability as a basis instead of with inferiority as an excuse. So-called individuality is generally intended to refer to style of writing with good quality implied, but is more specifically interpreted as referring to Quality of Writing with any kind of quality that is produced.

Individuality in writing should have at least one added emphasis and that is the emphasis upon Progress of Improvement. Since children learn at various rates it is axiomatic to say that they make various degrees of progress during any given time.

Research has helped in setting up standards of rate of progress as well as for standards of achievement in Handwriting. One vital part of modern education is that of making, keeping, and using, records of individual progress and achievement. The Supervisor who fails to appreciate the value of such records and to instruct teachers in their use and interpretation, is depriving teachers and children of invaluable incentives, helps, and satisfactions.

Handwriting Surveys have great value, but their administration is often unwieldy; their findings are general; and their results are of remote value to the individual. So-called informal tests for individuals, classes, grades, groups, or buildings, may be frequent. They are easily given; their findings are specific; and their results can easily become of immediate value to teachers and pupils.

The individual pupil to whom the Handwriting Measuring Scale is a known help, may frequently administer an informal handwriting test to himself. A conference with the teacher verifies or tempers the conclusion and suggests the proper procedure based upon the findings.

Thus it may be seen that while the problem of informal testing is a supervisory problem, the supervisor may only be necessary to the carrying out of any informal testing program as a

possible instigator, consultant, and interpreter.

From his deep and thoughtful work in his chosen field, the supervisor of handwriting is expected to be able to see the value or lack of value in devices, whether mechanical or imaginative in nature. It is an old and trite saying, although still true, which reminds teachers that if the time and effort spent upon making, presenting, and using a device were spent directly upon the work in hand, the latter would be accomplished more quickly alone than with the device.

No list of handwriting devices could pretend to be complete and few are those quiltless of their use. If they are used unsuspectingly they perhaps have a higher rating in the scale of values than those which represent an outlay of time, effort, or even of money.

There are few supervisors of experience who will deny having made or issued for use of teachers very specific outlines. Such outlines referred to the work of a year as divided into monthly units, weekly units, or even among the more industrious "overseers" into day by day programs.

The use of short periods of time as a general measure for separating main objectives into component or contributing parts is on the decline, because individual need is being considered; individual progress is being sought; individual use and approximation of a general standard is being required; and teachers as well as children are thought of when the word individual is used.

The work of any modern supervisor of handwriting will not be completed when present problems have been solved correctly. There are more, good meaty problems lurking in the supervisory jungle than have been hunted out onto the plain of combat.

BUSINESS SCHOOLS GIVE COURSE IN 'PHONE USE.

A course featuring the correct technique of using the telephone was established in the School of Secretarial Practice of Pace Institute, New York City.

The course provided special training in such subjects as placing a call, receiving a call, voice technique, out-of-town service, how to use the dial telephone, the private branch exchange, care of telephone equipment and practice exercises and drills.

A similar course will be established in the Packard Commercial School, New York. It is expected that many more of the business and commercial schools will adopt a course in the use of the telephone.

We hope these courses will include telephone etiquette. It is as easy to be polite to the person you cannot see as it is to the one you can see.

N. A. P. T. S. CONTEST.

If you are a teacher member of the National Association of Penmanship Teachers and Supervisors and actually conducting classes in handwriting, you are entitled to participate in our handwriting contest. The material is being sent to all teacher members. If you have not received yours, please write me for your copy at once.

Remember, there are three prizes offered and they have already been selected by our good president, Miss Ely.

The judges for the contest are capable, wide awake penmen who are expert at scoring papers. They are G. G. Craig of Bowling Green, Kentucky; C. E. Doner of Reading, Massachusetts, and Sam Bedinger of Greeley, Colorado.

The blanks will give you full information and should be read carefully before being filled. Also they must be returned to the writer not later than March 15.

If you are not a member of the association, pay your dues ($1.00) at once to Mr. A. M. Wonnell, 3567 Erie Avenue, Cincinnati, Ohio, and get your contest application blank.

For further information, write A. M. Hinds, care of Board of Education, Louisville, Kentucky.

PROGRESS OR STAGNATION—WHICH?

On the desk of a great executive in Pittsburgh can be seen, beautifully printed and framed, the words "A lazy man is no worse than a dead man; but he takes up more room." To be mentally lazy is no worse than to be mentally dead—both varieties take up all the room in the Valley of Stagnation.

Now surrounding this valley are the Mounts of Progress, the dwelling place of the mentally alert whose will to perform takes them to the topmost peaks.

Supervisors and teachers of handwriting who are scaling the Mounts of Progress prove their mental alertness by membership in the N. A. P. T. S. They know that only through this contact can they add prestige to their present position. The exchange of ideas with leading educational authorities, the privilege of an active part on the program, the opportunity to help determine the policies of the organization appeal to their desire to progress.

And having found these essential developers of her growth, the mentally alert supervisor or teacher wants others to share them. Her sane enthusiasm will impel her to drive the mentally lazy out of the Valley of Stagnation up to the Mounts of Progress via a membership in the National Association of Penmanship Teachers and Supervisors.

ELMER G. MILLER.

N. S. WESTROPE.

Through our good friend, Mr. P. A. Westrope, the penman of Denver, Colo., we learned of the death of his brother, Mr. N. S. Westrope, the left-handed penman, merchant and attorney, on December 21, 1931 at his home in Omaha, Nebr. Mr. N. S. Westrope was born in 1875 on a farm near Grant, Montgomery County, Iowa, the lineal descendent of the Historic Daniel Boone. At the age of six his parents moved to a farm near Harlan, Shelby County, Ia. As a youth he was an expert horseback rider and cattle driver, his father being one of the foremost Short-horn cattle breeders in the United States. At the age of eleven, the boy suffered an attack of hip joint disease from which he suffered a number of years. It was during his sickness that he became interested in penmanship through his brother, P. A. Westrope, who was at that time teaching handwriting in Iowa. Being naturally left-handed it required a lot of practice and perseverance, but he finally acquired a remarkable, beautiful ornamental hand and became known as the left-handed boy penman. He never had any personal instruction from any penman. Mr. Westrope probably had no superior and very few equals among the left-handed penmen and card writers.

He finished his grade and high school work in Harlan, also a short business course at the Capitol City Commercial College, Des Moines, Ia., and a law course at the State University of Iowa in 1899.

Mr. N. S. Westrope opened a law office in Harlan where he carried on a successful practice until in 1906 when he moved to Nebraska with his wife and three sons. There he maintained a real estate office. Later on he accepted a position with the J. I. Case Co., as an attorney and collector, which position he held until his death.

Mr. Miller Evans, recently with the National Business College at Roanoke, Va., is now field representative for Rider College, Trenton, N. J.

Miss Rhea Footitt of Warren, Illinois, is teaching this year in Cambria, Wisconsin, High School.

Mr. George G. Wright is a new commercial teacher with the Wood Business School, New York City.

THE COVER.

The beautiful cover which graces this issue of The Educator was made by John R. Cox, an engrosser in The Zaner-Bloser Studio. Mr. Cox is a young man of pleasing personality, a careful workman and a close student. You will see more of Mr. Cox's work from time to time.

MAKE YOUR OWN SHOW CARDS

By MAXWELL L. HELLER, B.A., M.A., LLB.

Head of Art Department, Seward Park High School, New York City. Author of THE NEW STANDARD LETTERER and SHOW CARD WRITER, and HOW TO LETTER

A series of five lessons, to enable any shopkeeper or clerk without talent, to make effective show cards.

Lesson 3

ROMAN LETTERING AND MODERN ADAPTATIONS

Roman Is the Orignal Style From Which Most Other Styles Derive

Modernism in lettering must of necessity be less revolutionary than it may be in other forms of art. No matter how novel the lettering, it never must stray far from the original forms, otherwise it ceases to be legible. You will occasionally see some lettering in up-to-date advertising that is pretty daring. But in such cases, it is used sparingly, and only for startling effects in a headline.

Most of this so-called modernistic lettering depends for its effect upon its contrasts of light and dark. Most of these contrasting letters have been evolved from the classic Roman style, which differs from the style we have thus far been using in that the elements are not uniform in thickness, but alternate thick and thin or light and dark.

A casual glance at the Roman alphabet in Fig. 1 will give no clues as to where the thick and where the thin elements fall. But when you know that the Roman letters were made by scribes with flat reeds, like broad stub pens, held in the hand at a slight angle, you can easily understand that the upward movements produced thin strokes and the downward movements made heavy strokes. Thus is explained, why the first stroke of M is thin, while that of the H is thick. Try writing this alphabet with a flat pen, or with a stick whittled down to a chisel end. You will find that the thick and thin strokes will fall as in Fig. 1.

The spurs or serifs were added to the letters when it was carved in stone, to square up and finish off the incised or sunken elements. In modern lettering these serifs are frequently featured and used to change the very character of the letters.

The Roman family of letters are most useful to the show card letterer, as they offer him the greatest opportunity for variety. It is well, therefore, to learn the basic forms before any attempt is made for original effects.

The principles of accent in the Roman style are as follows:

All vertical lines are heavy.

All lines which slope downward from left to right are heavy.

All horizontal lines are light.

All lines which slope upward from left to right are light.

While the vertical strokes in M and N and U seem exceptions to the first rule, we find that they conform perfectly, because the first strokes of the M and N originally sloped upward from left to right. The original Roman alphabet employed V for U. The U was a later invention and was designed as if it had been written with the reed—therefore the first heavy downward stroke and then the thin upward element.

In proportion the letters are grouped thus:

O and Q fill a square.

M and W exceed a square in width.

C, G, D occupy somewhat less than a square.

B, E, F, I, J, L, P, R, S are generally classed as narrow.

A, H, K, N, T, U, V, X, Y, Z are approximately square.

All points on letters that are not blocked off with serifs, are brought slightly beyond the guide lines, in order to give the letters the appearance of equal height to the letters with serifs. The letters thus affected are A, M, N, V, W.

The round letters are also slightly enlarged beyond the guide lines for the same reason. These letters are C, G, O, Q, S. The thick elements in these letters are made slightly heavier at the belly than the straight thick strokes of the rest of the alphabet.

The cross bars which seem to be in the center of the letters should be

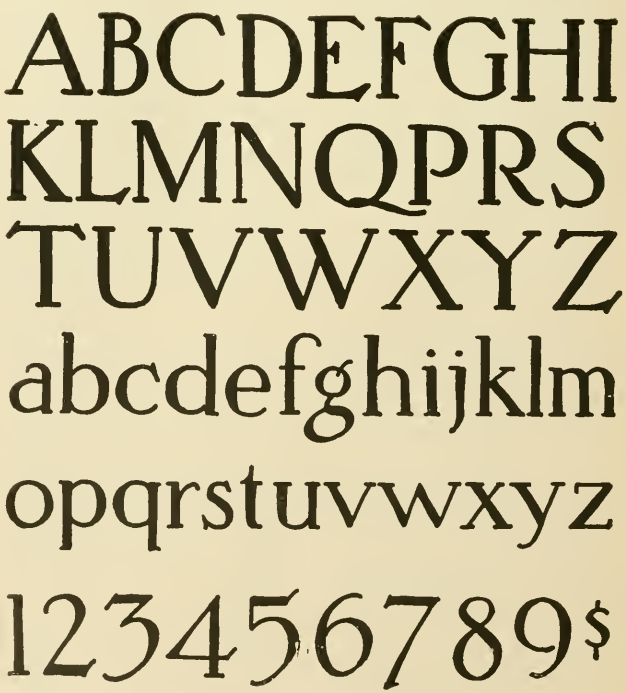


Fig. 1—Roman Alphabet and Figures built up with single strokes and double strokes of Style B. Speedball.

ROMAN

Unfinished Roman letters showing double stroke construction

Fig. 2

drawn slightly above the center. This applies to B, E, F, H, P, R and to the intersections of K, X, Y. The cross bar in A is slightly below the center.

Uniformity in the weight of the elements is something to be carefully watched.

Roman Lettering With the Pen

Although all the alphabets taught in the previous lessons of this series derive directly from the Roman, we have reserved the Roman for this lesson, because the others were easy to make with single strokes of the pen. You did not have to worry about the uniformity of the thickness of the strokes. The nib of the pen attended to that detail, provided you worked directly and did not fumble or patch up your work.

The Roman letter, however, has to be built up more or less with strokes. The thin elements are made with a single stroke of the pen, but the thick stroke is composed of several complete strokes placed alongside of one another, Fig. 2. What size of pen you will use at any time will depend upon the size of the letter you wish to make, and also upon the amount of contrast between thick and thin, that you wish to have.

For first practice, it would be well for you to try the Style B No. 3, to make letters one inch high.

In laying out the pencil work for Roman lettering, you should work lightly, sketching the letters in single lines without showing thickness. Your pencil lines should show the extreme widths of the letters, leaving the thickening to be done with the pen on the inside. Only in this way will you be able to control the correct spacing of letters in words.

In inking your work, use the size pen that will produce your thin element with a single stroke. With this pen complete the outline of the letter. Make your thick elements by carefully placing two strokes alongside of one another. The care with which you do this will determine the amount of patching and filling your work will need, and also the uniformity of your thick elements. After a little practice, no patching should be necessary.

All of this may seem very hard, but it really is not difficult for you to do, if you have been faithful in practicing your previous lessons and have acquired facility in the use of the pens. For greater contrast, three or four strokes may be used for thickening. For bolder lettering, use a larger nibbed pen. For variety change from the Style B to the A pens.

Roman Lower Case

The general forms of the small letters in the Roman style are the same as those of the alphabets we learned in previous lessons. The thick and thin characteristics are carried out here to match the capitals. So also, the serifs must be the same shape as those in the capitals. Fig. 1.

Fig 3—Modern modification of Roman.

Fig. 4—Original 11x14 inches, made with Style A Speedballs.

Modernistic Adaptations

The letterer with the modernistic turn of mind takes the classic Roman letter and without changing its essential form, obtains novel effects, Fig. 3. In the "Broadway" style, he tries to have only one thick element in each letter. In the word KODAKS, he makes the thick elements very heavy, reducing the amount of white space within the letters, and creates triangular elements out of the serifs. The whole gives a very black and contrasty letter, very useful for display lines in a show card or advertisement, but too tiring and lacking in legibility for use in greater masses of lettering.

In GUERLAIN, we have a further elaboration of the "Broadway" style. The shading lines on the right of the thick elements give the whole an air of refinement and decoration, which makes this style very useful for cards with displays where style and refinement are prominent characteristics.

Write a Word of Encouragement.

I wonder if the experienced penmen can look back on days when they were struggling to perfect their work and how often they were discouraged. At times like that, a word of encouragement from a friend meant a lot. So, today a letter of encouragement to a young penman may help to tide him over a period of the "blues." A letter from you may be the turning point in the life of some penman. Whenever you find work in The Educator, especially from a new aspiring penman, write and tell him how you appreciate his work.

A beautiful card has been received from **F. W. Tamblyn** the penman of Kansas City, Mo. The card came from England where Mr. and Mrs. Tamblyn have been touring. He states they have traveled about 6000 miles through Ireland and Scotland and England and expect to tour France and Italy.

A Bungalow Built With a Pen

About 1906 a photograph of a beautiful little bungalow with its colored awnings, its cozy cupolas, its attractive shrubbery and spacious lawn graced the pages of this magazine. It was located on Lake Erie where the cool breezes of the lake and scent of flowers made it more pleasant for that congenial engrosser, W. Leroy Brown, to work during the hot summer months upon resolutions and other pen work secured from Cleveland and surrounding territory.

Accompanying this photograph was an interesting description of how Mr. Brown, out of money secured from pen work, built and payed for that beautiful home and at the same time payed his grocer, butcher, baker and the usual army of bill collectors who demand their share of the monthly income.

The story so impressed a New England farmer boy that he began to practice penmanship from lessons in penmanship papers, to dream of the bungalow and to loose interest in the long rows of potatoes and unconquerable weeds. He received some pens and began in earnest to practice penmanship. This young man was none other than **H. W. Strickland,** the well known engrossing artist who now conducts the Soule-Strickland Studio, 2221 Land Title Building, Philadelphia, Pa.

At that time there was a thriving business college in Hartford, Connecticut, conducted by that prince and live-wire Pennsylvania Dutchman, E. M. Huntsinger, who persuaded our young penman to take a business course. It was under this grand old man that Mr. Strickland gained his first real skill and knowledge in penmanship. Mr. Huntsinger exerted a strong influence in molding the character and life of H. W. Strickland.

This shows H. W. Stickland at work in his engrossing studio.

Later Mr. Strickland came under the influence of another master whom it was a pleasure to know. Of him Mr. Strickland writes: "The greatest help received along the line was when I met Mr. C. P. Zaner, and received from him a practical foundation upon which to build an engrossing business."

After leaving Columbus Mr. Strickland located in Massachusetts, engrossing insurance policies and doing pen work. He was at that time married and began to realize his dream of building his own bungalow from the money received for his pen work. The accompanying photo is of this bungalow.

In 1918 Mr. Strickland purchased the well established engrossing business of J. E. Soule, veteran penman and engrosser of Philadelphia, Pa. He then began a more strenuous career, realizing that a successful engrosser should be a practical business man who can buy and sell equally well, and who is up on methods of office work and advertising, as well as engrossing.

The bungalow in Massachusetts was disposed of and today Mr. Strickland owns another one in the suburbs of Philadelphia.

Of the little red brick one-room country school which Mr. Strickland attended he states: "The teacher was not especially interested in me or in penmanship, but got the stick out for a good licking when I knocked his glasses off with a snow ball."

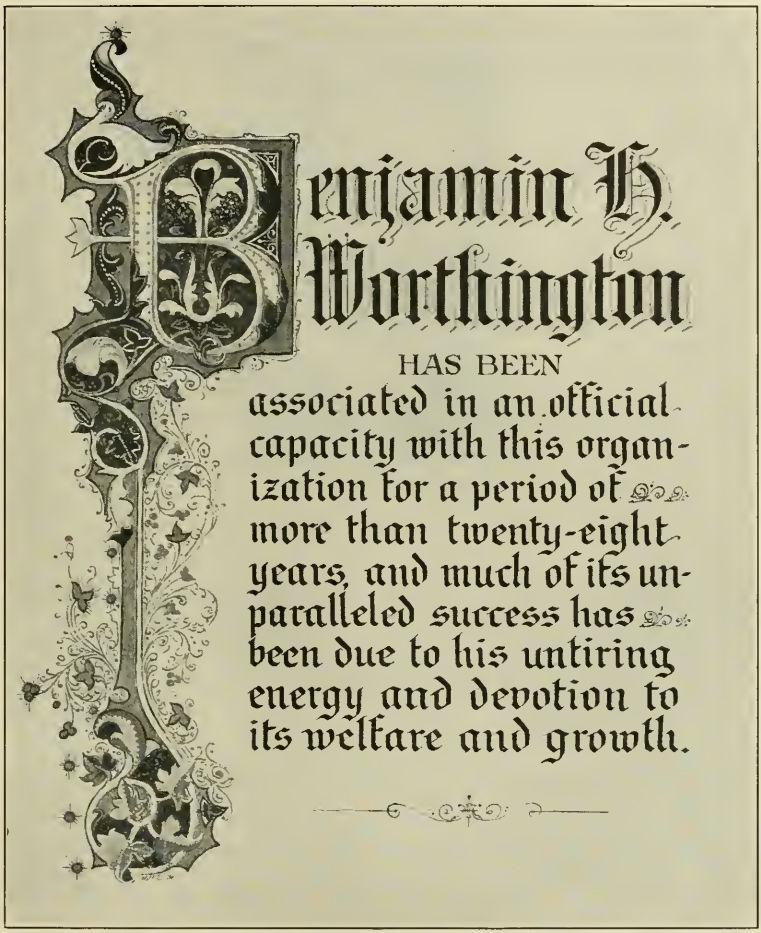
It is needless to say that he has always been a great penmanship enthusiast and enjoys doing pen work and seeing the work of others. He is fifty years of age and in excellent physical condition. In fact, he looks more like a man of thirty. He has a son and two daughters, one of them assisting at times in his studio. In addition to preparing memorials and testimonials for many of the most prominent Philadelphians, he has engrossed pieces for city, state and national organizations; for several of the presidents and for thirty-eight of the states in the United States, as well as pieces going to England, France, Italy, Argentine, South America, Cuba and Japan.

His recreations have been, boating, motoring, fishing, swimming and outdoor work in the garden.

Mr. Strickland is a skillful workman, a practical business man and a likeable gentleman.

—E. A. Lupfer.

A photograph of H. W. Strickland's Massachusetts bungalow which was purchased from money derived from pen work.



This album page is a product of H. W. Strickland of The Soule-Strickland Studio, Philadelphia, Pa. A number of pieces of his work appear in this issue and others will appear in later issues. We sincerely hope that the publishing of these specimens will arouse other young men to take up the profitable and interesting line of engrossing.

Penmanship by Mail

Courses in accurate business and dashy ornate. Real pen-written copies with red-ink criticisms. Folder on request. Send 10 cents for specimen (No stamps, please). One penman business writer says: "You are the best now living."

J. Bailey

304 Armadale Avenue Toronto, Ont.

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Special this month: Complete Business Writing Course by our Master Penman for only $5.00. Address

G. W. McGUIRE,
Hill's Business University.
Oklahoma City, Okla.

Learn to Write

LEARN AT HOME DURING SPARE TIME

Write for book, "How to Become a Good Penman," and beautiful specimens. FREE. Your name on card if you enclose stamp. F. W. Tamblyn, 406 Ridge Bldg., Kansas City, Mo.

Bently School Shows Tremendous Growth

The era of big business of the last twenty-five years has firmly established the accounting profession in a position of dignity and stability. In fact, to install and supervise the methods of keeping track of the affairs of our great corporations requires the services of men who must be highly skilled and highly paid. In incorporations, reorganizations, flotations of stocks and bonds, mergers, consolidations, and numerous other phases of business and finance, the accountant's services are essential.

In partial realization of this rapid development, many colleges are giving courses in accounting combined with other subjects, but the Bentley School of Accounting and Finance of Boston was a pioneer in sensing that the field of accounting was so broad that a man who would make a real success in it must give his full time and effort to specialized preparation, just as he would have to do in the field of law, medicine, or engineering. The results of the past fifteen years have fully justified the vision of the founder and president of the school, Mr. Harry C. Bentley.

The school began in 1917 with twenty-nine local students and grew, slowly at first, but with increasing momentum as its graduates began demonstrating the superior grade of work which men who had specialized exclusively could do.

H. C. BENTLEY, President,
Bentley School of Accounting and Finance.

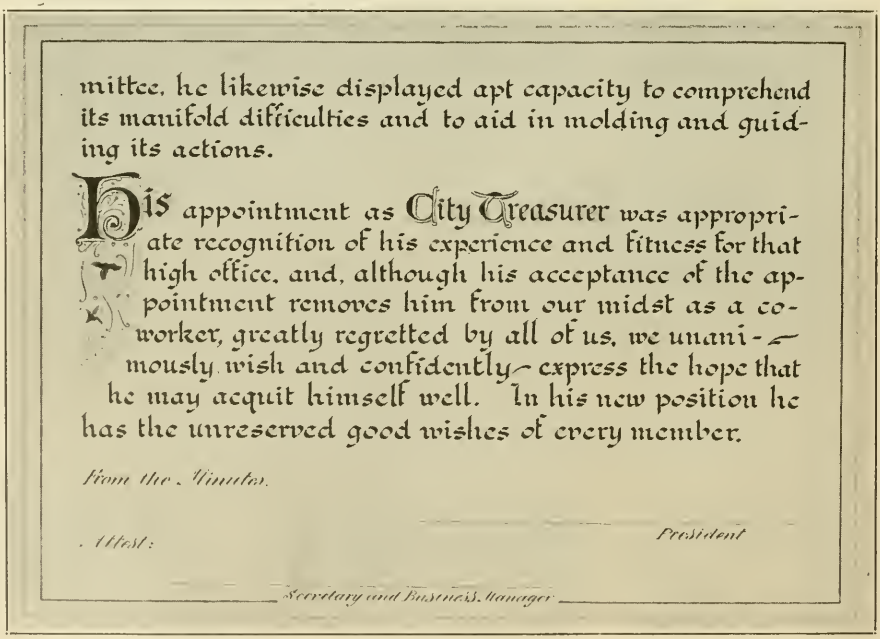
In 1930-1931 the total enrollment of the schol in both day and evening divisions was twenty-seven hundred and eleven, with men coming from as far as Texas, California, and South America, besides most of the states east of the Mississippi River.

Men only are admitted to the Bentley School and they must be graduates of high schols or other schools of equal grade.

There are no subjects taught other than those which directly apply to the accountant's training. The school gives more classroom hours of instruction in accounting in its two-year course than are given by any other school or college in the country.

Among other distinctive features of the school are the provisions that there is no forfeiture of prepaid tuition, if a man is obliged to withdraw, regardless of the reason; and that any one who has paid his tuition for a year and fails to make a passing grade may repeat the year without additional charge.

Many of the largest and best known business and financial concerns in the country have for years taken additional groups of Bentley men from successive graduating classes; and during the depression of the last two years when reductions in personnel have had to be made, the Bentley-trained men have to a noticeable degree been retained.



mittee, he likewise displayed apt capacity to comprehend its manifold difficulties and to aid in molding and guiding its actions.

His appointment as City Treasurer was appropriate recognition of his experience and fitness for that high office, and, although his acceptance of the appointment removes him from our midst as a co-worker, greatly regretted by all of us, we unanimously wish and confidently express the hope that he may acquit himself well. In his new position he has the unreserved good wishes of every member.

From the Minutes.

Attest: President

Secretary and Business Manager

In every city there are many resolutions to be engrossed. These resolutions can be engrossed in simple or elaborate form according to the taste of the engrosser and the customer and the amount of money involved. This is a simple though elegant page executed by H. W. Strickland, the engrosser, from Philadelphia, Pa.

Lessons in Engrosser's Script

By courtesy of C. W. Jones, Brockton, Mass.

LESSON No. 17

Idleness has no advocate but many friends.

Join our class in script writing!

Knowledge is the treasure of the mind.

Learn to do some one thing exceptionally well.

"Mr. Meadows Says"

BY GEORGE A. MEADOWS

Pres. Meadows-Draughon Business College, Shreveport, La.

Loyalty is a priceless virtue. It is a quality that is always appreciated in anyone. The person who is loyal to a friend, an institution, or an organization always commands more respect than anyone who resorts to saying unkind thing that reflect on other people, institutions, or organizations, without really intending to do such person, institution or organization any harm. They don't stop to **think!**

I know a case where a student attended our school. This student did not make a very satisfactory record. He was slow and indifferent about his work. Notwithstanding this, we helped him secure two or three temporary jobs and would have helped him secure a permanent place had he remained with us long enough. He dropped out of school, though, for some months, and a little later, when someone was discussing a business course with him, he remarked that if he had it to do over he would go to a certain other school. A certain prospective student, who happened to hear this remark, seemingly preferred our school; but, after hearing this remark enrolled in the other school. This cost us a $125 cash enrollment.

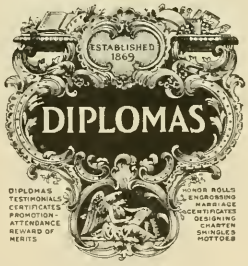
Later, this student wanted to come back to our school to review his course. If we had followed our impulse, we would have cancelled his scholarship or suspended him. Notwithstanding the injustice he did us, he will expect us to let him review his course for several months, and then help him secure another position. It is going to be hard for us to recommend him for a position.

Many business concerns, when calling on us for help, especially stress the fact that they want someone who will be loyal. Loyalty is considered one of the qualifications for a position. We cannot afford to recommend anyone to a business firm who, in our judgment, is not capable of rendering satisfactory service, for, whenever a student fails to render the service expected, that reflects on us. As a matter of fact, it's better to lose the goodwill of a student, or take chances on the student saying unkind things about us and possibly causing us to lose an enrollment, rather than recommend someone to a business man that will not come up to his expectations in every way.

It is just as essential that we have repeat calls from business firms for bookkeepers, stenographers, and the like, as it is that a grocery man have repeat calls from his customers; and it is just as important that the student be loyal to us, for his own sake, as it is that he be loyal to his parents.

Yes, loyalty is a priceless virtue and usually pays handsome dividends!

Announcement has been received from **The Armstrong College of Business Administration** that they will conduct a summer school for high school teachers from June 27 to August 5. The school is accredited by the state of California and offers very strong courses in Accounting, Business Management, Economics, Education, English, Foreign Trade, History, Law, Mathematics, Secretarial Service and Spanish. Mr. J. Evans Armstrong has employed a very strong faculty for this session. The school is located in Berkeley, Calif.



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Write for Descriptive Circular.
Correspondence Solicited.

Ames & Rollinson
206 Broadway, N. Y.

E. C. T. A. PROGRAM

(Continued from page 5)

11:30 to 11:45 **Commentator,** George S. Corfield, State Normal School, Salem, Mass.
11:45 to 12:00 **Discussion**

BUSINESS ENGLISH SECTION

Under the Direction of Walter E. Leidner
Exhibition Room 6, 10:00 to 12:00
Friday Morning, March 25

Chairman—J. Walter Ross, South Hills High School, Pittsburgh, Pa.

10:00 to 10:30 **Teaching the Collection Letter,** Miss Katherine W. Ross, Boston Clerical School, Boston, Mass.
10:30 to 11:00 **Teaching Conciseness,** N. B. Curtis, Westinghouse High School, Pittsburgh, Pa.
11:00 to 11:30 **Making an Outline for a Sales Talk,** A. MacAllister, Rider College, Trenton, New Jersey
11:30 to 11:45 **Commentator,** John W. Sullivan, Boston University, College of Business Administration
11:45 to 12:00 **Discussion**

ARITHMETIC SECTION

Under the Direction of Mrs. Cora B. True
Exhibition Room 5, 10:00 to 12:00
Friday Morning, March 25

Chairman—George L. Hoffacker, Boston Clerical School, Boston, Mass.

10:00 to 10:30 **Developing A Mastery of Fundamental Processes,** Clyde O. Thompson, Mount Vernon High School, Mount Vernon, New York
10:30 to 11:00 **Teaching the Use of Aliquot Parts,** Miss Ethel M. Bird, Melrose High School, Melrose, Mass.
11:00 to 11:30 **Teaching Graphs,** George H. Van Tuyl, Evander Childs High School, New York City
11:30 to 11:45 **Commentator,** Dr. William S. Schlauch, School of Commerce, New York University
11:45 to 12:00 **Discussion**

PENMANSHIP SECTION

Under the Direction of John A. Luman
Exhibition Rooms 2 and 3, 10:00 to 12:00
2:30 to 4:30
Morning and Afternoon Sessions, March 25

Chairman—W. H. Patten, North Haven, Connecticut

Teaching the Loop Letters, C. E. Doner, Supervisor of Writing, Massachusetts State Normal Schools
Commentator, H. M. Sherman, State Teachers College, West Chester, Pa.
Making of Figures, S. E. Bartow, The A. N. Palmer Company, New York City
Commentator, M. J. Ryan, Peirce School, Philadelphia, Pa.
Increasing Speed of Writing Without Sacrificing Legibility, C. C. Lister, Maxwell Teachers College, Brooklyn, N. Y.
Commentator, G. C. Greene, Goldey College, Wilmington, Delaware
Remedial Work in Penmanship, R. G. Laird, Head Master, Boston Clerical School, Boston, Mass.
Commentator, J. L. Hayward, Somerville High School, Sommerville, Mass.
Discussion

TYPEWRITING SECTION

Under the Direction of D. D. Lessenberry
Grand Ballroom, 2:30 to 4:30
Friday Afternoon, March 25

Chairman—Miss Lena Dalton, Strayer-Bryant and Stratton College, Baltimore, Maryland.

2:30 to 3:00 **Teaching the Keyboard,** Miss Louise McKee, Girls Commercial High School, Brooklyn, New York
3:00 to 3:30 **Methods of Grading Typewritten Work,** V. A. Carmichael, Ball State Teachers College, Munice, Indiana
3:30 to 4:00 **Corrective Drills for Machine Manipulation,** Clyde E. Rowe, Director, Commercial Education, Wilkinsburg, Pennsylvania
4:00 to 4:15 **Commentator,** W. R. Foster, East High School, Rochester, New York
4:15 to 4:30 **Discussion**

OFFICE PRACTICE SESSION

Under the Direction of Louis A. Rice
Parlors A and B, 2:30 to 4:30
Friday Afternoon, March 25

Chairman—Dr. Earl Tharp, East Side High School, Newark, New Jersey

2:30 to 3:00 **Planning an Itinerary,** Miss A. Myrtle Hensor, Princeton High School, Princeton, New Jersey
3:00 to 3:30 **Organizing Office Practice Class to Handle Work for the School or for Others,** Miss Virginia McGivney, Julia Richman High School, New York City
3:30 to 4:00 **Introductory Lesson on the Calculating Machine,** Norman J Wolfe, Central Commercial Continuation School, New York City
4:00 to 4:15 **Commentator,** Dr. Paul S. Lomax, New York University
4:15 to 4:30 **Discussion**

BOOKKEEPING SECTION

Under the Direction of Mrs. Cora B. True
Lounge, Main Floor, 2:30 to 4:30
Friday Afternoon, March 25

Chairman—Charles E. Bowman, Girard College, Philadelphia, Pa.

2:30 to 3:00 **Teaching the Profit and Loss Statement,** Don T. Deal, Senior High School, Trenton, New Jersey
3:00 to 3:30 **Teaching Closing and Adjusting Entries,** Hastings Hawkes, Dean, Becker College, Worcester, Mass.
3:30 to 4:00 **Teaching Opening a New Set of Books,** Clarence B. Brouilette, School of Commercial Sciences, Woonsocket, Rhode Island
4:00 to 4:15 **Commentator,** Herbert A. Tonne, New York University
4:15 to 4:30 **Discussion**

SALESMANSHIP AND ADVERTISING SECTION

Under the Direction of E. S. Donoho
Exhibition Room 4, 2:30 to 4:30
Friday Afternoon, March 25

Chairman—John W. Wingate, Assistant Professor of Merchandising, New York University, New York City

2:30 to 3:00 **Service Shopping and Demonstration Sales in the Teaching of Salesmanship,** Miss Thelma Townsend, Training Director, James A. Hearn & Sons, New York City
3:00 to 3:30 **Meeting Sales Objections,** O. Preston Robinson, School of Retailing, New York University and Miss Grace Griffith, Central Commercial Continuation School, New York City
3:30 to 4:00 **Selecting the Advertising Medium,** Kenneth Collins, Executive Vice-President and Publicity Director, R. H. Macy & Company
4:00 to 4:15 **Commentator,** Bernard Mullins, Curtis High School, Staten Island
4:15 to 4:30 **Discussion**

ECONOMICS SECTION

Under the Direction of John F. Robinson
Exhibition Room 6, 2:30 to 4:30
Friday Afternoon, March 25

Chairman—Miss Catherine F. Nulty, University of Vermont, Burlington, Vt.

2:30 to 3:00 **The Business Cycle,** Henry G. Russell, Bulkeley High School, Hartford, Conn.
3:00 to 3:30 **Significance of the Gold Standard,** Leo Drew O'Neil, Boston University, Boston, Mass.
3:30 to 4:00 **Speaker to be announced**
4:00 to 4:15 **Commentator,** Noel P. Laird, Franklin and Marshall College, Lancaster, Pa.
4:15 to 4:30 **Discussion**

Friday Evening
March 25
At Home Bridge, Theatre Party and Boston University Dinner

SATURDAY MORNING
Grand Ballroom, 9:15 to 12:00
March 25

9:15 to 10:15 **Association Breakfast**
10:15 to 11:00 **Business Meeting and Election of Officers**
11:00 **Address**
HONORABLE HENRY MORGENTHAU
Former Ambassador to Turkey
Topic
The Task of the Business Teacher in the World Crisis
Adjournment

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Head of Commercial Department, Bangor High School, Bangor, Maine

ALEXANDER S. MASSELL, Secretary
Principal, Central Commercial Continuation School, 214 East 42nd St., New York City

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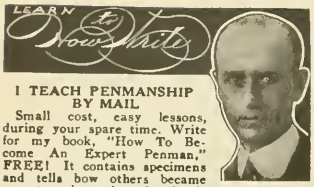

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Mr. Will Underhill of Schenectady, N. Y., is a new commercial teacher in the Gowanda, N. Y., High School.

Miss Effa E. Fritz of Topeka, Kansas, is teaching this year in the Midian, Kansas, High School.

Mr. George M. Wilson of Hawthorne, N. J., for the last few years with the Drake Business School at Paterson, is now teaching commercial subjects in the Newark Public Schools.

The American Penman

America's Handwriting Magazine

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55 Fifth Avenue NEW YORK

DESIGNING AND ENGROSSING

By E. L. BROWN,
Rockland, Maine

The design for study this month was made in colors but the reproduction shows little of the effect of the original, as colors cannot be shown except by unwarranted expense. However, the design is the same in all respects excepting color and this we must leave to the taste of the student after following our general directions.

The initial "A" is a most decorative piece of work, and requires much study and close attention to details. No doubt many changes and erasures will be necessary in making the sketch and for this reason it should be made on a separate sheet and finally transferred to the cardboard and finished in India ink and color. The original measured 15x11, or thereabouts, and we recommend this size as best. A great deal of the work sent to us for criticism shows carelessness and indifference especially regarding materials, and it is a fact that the best work cannot be obtained by using poor cardboard, common writing inks and cheap colors. Now then, an accurate drawing of the initial "A" and scroll work, shield, etc., is of the greatest importance; build your design on a foundation of good drawing. The small text was "blocked" in for spacing only.

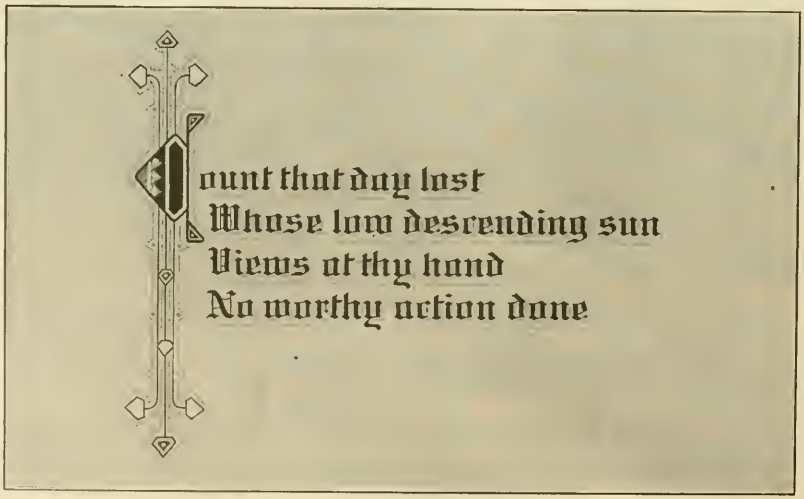
Colors: Moist water colors including brilliant red, lemon yellow and permanent blue, and two brushes No. 6 and 7.

Outline scroll work in very pale colors, including initial "A" and background panel, and after erasing all pencil lines proceed with the color work.

Initial "A" is in red and parts of the scroll as will blend with yellows and greens. The smaller stems of scroll are in green and the larger surfaces are in red and yellow, but before adding these colors or tints the background should be painted in and this should be a very deep blue bordering on the purple to give a desired contrast. The deepest tones of a picture are the first to receive attention. The student should have on hand for his color guidance a few good specimens of illuminated text as it is a difficult matter to explain color satisfactorily. Body color is obtained by adding Chinese white to the different colors. However, Chinese white was used on the specimen shown in this connection only for the finishing touches. Outline scroll and initial "A" with a heavy black line and this will bring out the colors and give the design strength and character. The shield at upper right in red, white and blue, and the eagle in gold, all outlined in black. Center background of initial "A" in gold.

Make a copy of this design for framing. Do your work so well that you can point to it as a sample of your handwork, and as the sentiment expressed in the text appeals to all Americans, you will have something worthy of a conspicuous place in your home.

Remember this, we are always willing to help you in your work so send along your best efforts for criticism.



A delicate beautiful gem from H. C. Rice, Boston, Mass.

America First

Not merely in matters material, but in things of the spirit.

Not merely in science, inventions, motors, and skyscrapers, but also in ideals, principles, character.

Not merely in the calm assertion of rights, but in the glad assumption of duties.

Not flaunting her strength as a giant, but bending in helpfulness over a sick and wounded world like a Good Samaritan.

Not in splendid isolation, but in courageous cooperation

Not in pride, arrogance, and disdain of other races and peoples, but in sympathy love and understanding

Not in treading again the old, worn, bloody pathway which ends inevitably in chaos and disaster, but in blazing a new trail, along which, please God, other nations will follow, into the new Jerusalem where wars will be no more.

Some day some nation must take that path - unless we are to lapse once again into utter barbarism - and that honor I covet for my beloved America.

And so, in that spirit and with these hopes, I say with all my heart and soul,

AMERICA FIRST

Bishop J. Ashton Oldham

Read instructions on the preceding page by Mr. Brown.

NATIONAL COMMERCIAL TEACHERS' FEDERATION REPORT

(Continued from page 11)

Secretary: Helen Douty, Globe Business College, St. Paul, Minn.

1932 Officers

Chairman: Miss Bessie C. Hutchison, of The Business Institute, Detroit, Mich.;

Vice-Chairman: Miss Mary Ann Garvin, of the Wabash Commercial School, Terre Haute, Ind., and Miss Armstrong of the Plaza School, Kansas City, Mo.

Mr. Carmichael presided at the session of the Stenotype Teachers' Round Table on Tuesday afternoon. Miss Josephine Wiggins, of the Wheaton Community High School, Wheaton, Ill., presented a "Demonstration of a Lesson in Stenotypy Theory," with a group of her pupils. "An American Tragedy," a humorous sketch, was presented by members of the Moser Stenotype Club, under the direction of Miss Margaret Martin, of the Moser College, Chicago. Miss Martin then presented a "Demonstration of a Lesson in Stenotype Speed." Miss Bessie C. Hutchison, of The Business Institute, Detroit, Mich., spoke on "Getting Results in the Stenotype Classroom." General discussion followed.

Stenotype Managers' Round Table

Presiding, D. D. Miller, Miller School of Business, Cincinnati, Ohio.

Mr. D. D. Miller was unable to preside at the Round Table because of illness. However, Mrs. Emilia Kennedy of Parsons Business College, Kalamazoo, Michigan, very able substituted.

This group met on Wednesday afternoon. General and specific problems relating to the sale of stenotypy and the organization of stenotype classes were discussed by the managers who were present. Those participating in the discussion were C. J. Harvey, Brown's Business College, Peoria, Ill.; E. E. Merville, Spencerian Business School, Cleveland; Mr. Davenport, Ellis Business College, Elgin, Ill.; W. W. Dale, Janesville Business College, Janesville, Wis., and W. M. Dowden, of the Lansing Business University, Lansing, Mich. Mr. Patton and Mr. Clem Boling, of the Stenotype company, concluded the discussion. No officers were elected, as this has always been an informal discussion group.

PENMANSHIP ROUND TABLE

1931 Officers

Chairman: Virgil C. Graham, Supervisor of Penmanship, Des Moines, Iowa;

Secretary: S. C. Bedinger, State Teachers College, Greeley, Colo.

1932 Officers

Chairman: John S. Griffith, Englewood Business College, Chicago;

Secretary: R. R. Reed, The Ferris Institute, Big Rapids, Mich.

Mr. Graham presided at both sessions of the Penmanship Round Table. At the Tuesday afternoon session, Miss Bertha A. Conner, Director of Handwriting, Boston Public Schools, spoke on "The Organization of Handwriting Instruction Throughout a School System." A paper on "Some Common Problems in the Teaching of Handwriting," prepared by J. A. Savage, Supervisor of Handwriting, Omaha, Neb., was read by R. R. Reed of The Ferris Institute, Big Rapids, Mich.

At the Wednesday afternoon session, Dr. Frank N. Freeman, of the University of Chicago, presented a detailed and informative report on "Recent Progress and Development in the Field of Handwriting." A. M. Wonnell, Assistant Supervisor of Handwriting, Cincinnati, Ohio, gave a Class Room Demonstraation in Penmanship, with pupils from the Englewood Business College, Chicago.

Rene Guillard, of the Evanston Township High School, Evanston, Ill., presented an exhibit of specimens of work by noted penmen. It consisted

John S. Griffith

of work done by F. B. Courtney, S. E. Bartow, E. W. Bloser, H. B. Lehman, J. A. Francis, H. P. Behrensmeyer, C. P. Zaner, H. L. Darner, C. E. Doner, F. W. Tamblyn, Rene Guillard, and H. S. Blanchard. Mr. Guillard stated that the object of the exhibit was to discover and enhance the interest of younger people in professional penmanship work. Mr. Guillard had a similar exhibit at the Des Moines meeting last year.

Miss Bertha A. Conner of Boston, placed on display an interesting exhibit of original manuscript in handwriting, covering a period of about 300 years beginning with Colonial times.

New officers were elected as indicated. (To be continued)

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Brockton, Mass.

Dublin, Ohio, is getting some good penmanship. **Miss Frances Tobin,** penmanship teacher, recently sent us some beautiful writing from the children in the fifth grade. The pupils have made remarkable progress and Miss Tobin is to be complimented.

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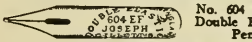

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EXAMINATION FOR POSITION

On March 28, 1932, an examination will be held of candidates who desire to qualify as teachers of commercial subjects in senior high schools.

Applications must be filed not later than March 14.

The examination will be open to men and women under 45 years of age. The salary schedule is $2200 to $4600. Application blanks may be secured from John H. Logan, superintendent of schools, Newark, N. J.

The Peirce School of Business Administration, Philadelphia, Pa., held its sixty-sixth announcement exercises on January 20. The annual address was given by Hon. Daniel O. Hastings, U. S. Senator from Delaware.

TO STUDY AT NEW YORK UNIVERSITY.

Imogene Pilcher, head of commercial department of the Lincoln High School, Cleveland, Ohio, has been granted a leave of absence by the Board of Education for the purpose of studying in New York University. Miss Pilcher will return to the Lincoln High School next September.

Mr. G. T. Wiswell is a new teacher in the Eastman-Gaines School, New York City.

Specimens of engrossers' script have been received from **C. A. Romont,** 15 Dartmouth Place, Boston, Mass. The work is large, bold and graceful.

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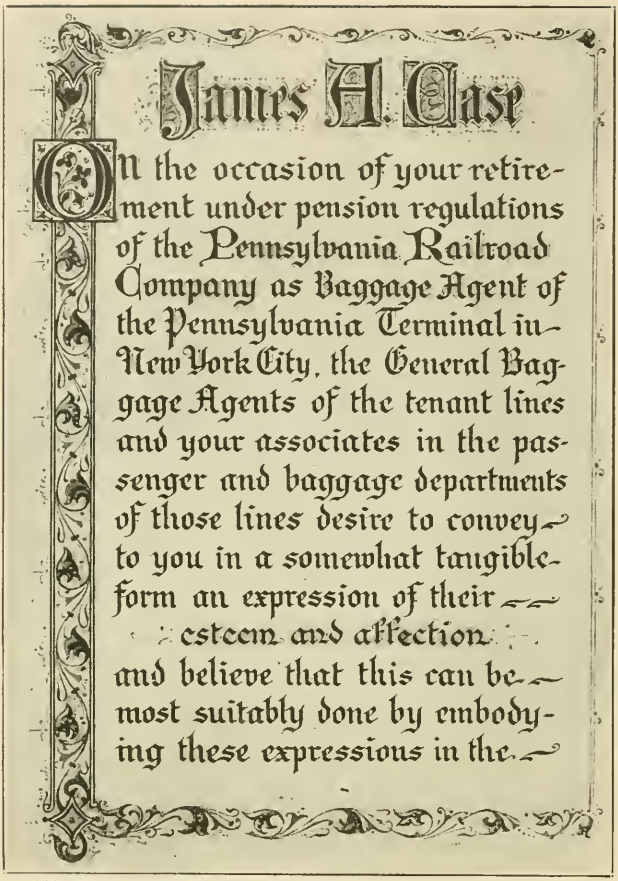

This piece of engrossing comes from the Soule-Strickland Studio, 2221 Land Title Bldg., Philadelphia, Pa., H. W. Strickland, engrosser.

A snappy school paper has been received from the **Johnson City Business College,** Johnson City, Tenn. It states that the school is larger now than at any time in its history which would indicate that conditions are good in that city. T. B. Cain, the president of the school is quite a progressive school man. We had the pleasure of meeting him recently at the Ohio Business School Association. Associated with Mr. Cain are I. R. Thornberry, and C. G. Shafer. This school believes "one's safest guard against financial depression is special training in some kind of work that has a market value."

Goldey's 45th Commencement Exercises were held on January 18. At this time 107 young men and women received diplomas of graduation and 258 received certificates. These exercisse are a prominent affair in Wilmington. Speakers of national prominence addressed the graduates.

Goldey College was established in 1886 by the late H. S. Goldey and has enjoyed an enviable record in the field of business education. For many years the school has been under the management of W. E. Douglas who has associated with him. J. E. Fuller, vice president. Our readers are well acquainted with the work of the penman of that college, G. C. Greene.

A well prepared school catalog has been received from the Brown's Business College, Springfield, Illinois, S. I. Gresham, president. The envelope bearing the catalog was addressed by James E. Lester in very attractive ornamental penmanship, the kind of penmanship that encourages the receiver of the catalog to examine the contents.

Commercial Education Association of Western Pennsylvania.

The **fall meeting** of the C. E. A. of W. P. was held on Friday and Saturday, Dec. 4 and 5.

The meeting got under way with a social get-together in Duffs-Iron City College which was well attended by outstanding educators from the East. Features of the affair included a dance in the college auditorium, cards, entertainment, prizes, and buffet luncheon.

At the Saturday morning session, President Arthur E. Cole called the meeting to order. Rowland F. Chamberlain, Pittsburgh, manager of the Multigraph Sales Agency, gave the principal address. Other speakers included J. Elwood Wherry, assistant superintendent of schools of Allegheny County and George Hossfield, World's Champion Typist, who also gave a typing demonstration. The following officers were elected for the coming year:

President—P. S. Spangler, Duffs-Iron City College, Pittsburgh.

First Vice-President—L. W. Korona, Taylor Allderdice High School, Pittsburgh.

Second Vice-President—R. F. Webb, State Teachers College, Indiana, Pa.

Secretary—Jeannette Hughes, Latimer Jr. High School, Pittsburgh.

Treasurer—B. J. McCormick, Oliver High School, Pittsburgh.

After the meeting, the teachers assembled in the Hotel Schenley for the semi-annual luncheon, at which Mr. R. G. Walters of Grove City College was toastmaster. Dr. James N. Rule, State Superintendent of Education, was the speaker after the luncheon.

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University of California Offers Extension Course in Handwriting.

The January and February Class Schedule Extension Division lists a course in handwriting as follows:

"Methods of Teaching Elementary Penmanship," Miss Bertha E. Roberts. The teaching of handwriting, achievement standards, diagnosis, individual differences, case studies, handwriting test, etc.

Begins January 21st, ten meetings, one unit.

We congratulate the faculty of the university on their far-sightedness in offering such a course, and for their willingness to allow suitable credit for the course. We predict that this course will be well patronized by teachers and we trust that other universities and training schools in the country will imitate the splendid example which has been set by the University of California.

BOOK REVIEWS

Our readers are interested in books of merit, but especially in books of interest and value to commercial teachers, including books of special educational value and books on business subjects. All such books will be briefly reviewed in these columns, the object being to enable our readers to determine their value.

Workbooks in Character Education—By Sister M. Anthony, Our Lady of Bethlehem Academy, LaGrange, Ill. Published by Lawdale Publishing House, Inc., 400 North Homan Avenue, Chicago, Ill.

Catholic teachers throughout the country realize the momentous necessity of making religion the magnetic center toward which all their instruction and teaching should tend. The individual teacher, however, often finds herself handicapped in her efforts to put into practice, especially in Character Education, a piety founded upon sacrifice and true heroism. She will find the Workbooks in Character Education, described in this folder, a great help in moulding the character of her pupils according to Catholic principles, and at the same time securing pupil interest and co-operation.

These are the first books of their kind for use in the grades. Both in tone and in setting they are genuinely religious, exemplifying all the new principles of modern pedagogy and the new discoveries in the field of character education.

In content the Workbooks in Character Education develop virtue through practice as well as example. They root in the mind of the child those traits which will lead him to a greater love and respect for his fellow men. They will make him a good citizen in this world and fit for citizenship in the kingdom of God.

In a word, they bring to the pupil a practical realization of the high purpose of his existence and help him to become a Moral Athlete.

The outstanding features of these books are as follows:

1. The Workbooks in Character Education have been written for the sixth, seventh and eighth grades. They help to mould the characters of pupils according to Catholic principles.

2. They exemplify all the new principles of modern methods and new discoveries in the field of character education.

3. The author, an experienced teacher and supervisor of grade work for over thirty years, has actually tried out, under practical conditions, the plan as presented in these Workbooks.

4. The content of each volume is organized in six different units for each of the grades, sixth, seventh and eighth. The development of each unit stimulates creative thinking and stresses the activity principle.

5. The units are based on the telling of the story of a Saint. This arouses interest and motivates attention so necessary for efficient teaching.

6. The Workbooks correlate, in a natural manner, Religion, Reading, English, History, Art, Music, Penmanship and, in fact, all activities, curricular and extra-curricular.

7. A simple and easy style distinguishes the Workbooks as well as the Teacher's Manual. For this reason, they will appeal to both teachers and pupils.

8. The format is planned with requirements of eyesight conservation in view. Undue glare is inimical to the eyes. For this reason tan paper is used. The large, clear, legible types also help to lessen eye strain.

9. A Comprehensive Teacher's Manual, setting forth specific and detailed directions for using the Workbooks, has been prepared. There is also a Progress Graph which enables the pupil to keep a daily record of the progress he is making.

10. Character education, as made possible through the Workbooks, Manual and Progress Graph, helps to integrate the desires, feelings and convictions of the pupils, and furthers the natural development of ethical practice which makes of these pupils Moral Athletes.

Dictionary of Business Terms—By C. Martin Alsager, A. M., J. D. Published by Callaghan & Company, Chicago, Ill. Cloth cover, 429 pages.

This "Dictionary of Business Terms" is intended primarily for the use of students pursuing courses in Schools of Commerce and Business Administration of collegiate grade. The purpose is to present in convenient and inexpensive form a dictionary containing brief and concise definitions of commonly used terms, phrases, and abbreviations—in the fields of accounting, banking, bonds, brokerage, business law, business organization, domestic and foreign exchange, economics, insurance, investments, international trade, money and the money market, mortgages, shipping, speculation, stocks, stock exchange operations, taxation, transportation, trusts, real estate, and other branches of, or relating to, business.

Long definitions of the terms in question have been avoided wherever possible; but, whenever an illustration of the use of a term will help the reader to understand more fully its meaning, such illustration has been provided. While each definition is intended to be complete, nevertheless, cross-references are given whenever it is thought that the definition may thereby be made clearer.

Many of the terms defined here are not found in the general dictionaries; and some new words and recent expressions in frequent use, included here, are not, at present, found in any technical textbook. New ways of organizing, financing, and conducting business bring into existence newly coined terms so obviously descriptive and explanatory that they come into general use.

The writer has not attempted to include all technical terms in any field of business endeavor, nor to give all shades of meaning to the terms defined, but only to include the terms commonly used and the meaning most commonly attached to these terms. But the object has been to make the work broad enough to be of real service and guidance to all persons using it.

The information herein has been obtained from many reliable sources which are the common property of all. Originality is not claimed except in the selection and elimination of terms and in the language used in defining them. Where sentences from other writers occur quotation marks are used or the authority is cited or permission has been obtained to use them without citing the authority.

While the book is primarily intended for the use of students in Schools of Commerce and Business Administration of collegiate grade, it has, nevertheless, been written with the idea that it would be equally useful to law students, engineering students, business men, professional men, and the public in general.

Vocabulary-Building and Practical English Course, Part I.—By John G. Gilmartin, Principal, Croft School, Waterbury, Conn. Published by Prentice-Hall, Inc., New York, N. Y.

After studying a few lessons on pronunciation, you will see that many words are mispronounced—and these, too, not only by people who have received little education, but also by those whom we have always placed in the category of educated and cultured people. Not to pronounce an unfamiliar word correctly may not detract from one's reputation, but to pronounce it as it should be pronounced surely raises one in the estimation of others. Why, you may ask, do not persons take greater pains and why are they not more diligent in this study of pronunciation? The answer is, indeed, easy. Many of the learned class who have never been apprised of the speech defects have taken for granted that their handling of words has been satisfactory and correct. They have been so preoccupied by their business activities as to neglect the use of the dictionary for pronunciations. When, however, deficiencies in English are revealed to this type of person, we are certain that he will consider the matter of such paramount importance that he will find time to remedy his pronunciation ailments.

To your surprise, you will come in contact with words which you have mispronounced for years, or whose pronunciations have been perplexing to you. Diligent study, as prescribed in this course, will eliminate such uncertainties and place you on the plane of correct pronunciation. This one branch of English is of such value that the author has introduced a pronunciation lesson into each week's work. In regard to this subject, be slow in correcting the pronunciation of other persons. The fact that their form does not coincide with yours does not indicate that they are wrong. Remember, there are many words which permit of two and even three pronunciations. For absolute certainty, do not be satisfied with one dictionary, but consult at least two.

The spelling of simple words will receive due consideration in a few lessons. Here, too, your eyes will be opened and you will realize the errors that you may have been making even with common words.

Phrase-building is of such importance that the pen fails in describing the many benefits and helps that will accrue to you from a sedulous study of this phase of the course. The purport of this study is to relegate to the background hackneyed adjectives, such as, good, bad, terrible, awful, and the like, which seem to comprise the adjectival stock of many people. Your aim should be to amass a supply of adjectives that are pregnant with meaning, that bring pictures to the mind, that almost tell a story in themselves.

You will find scattered throughout the course lessons concerning the derivation of a number of words from certain other ones that you have met sometime or other in your study. This means that when you add a new word to your vocabulary, you are unknowingly increasing your stock of words by at least several new ones. Keep this thought in mind, and we are sure you will view vocabulary-study in an entirely new light.

Grammar, which has been the bane of many a pupil's existence, is not to be overlooked. To many of you the mere term "grammar" seems repellent, as it recalls hours of unpleasant work imposed upon you by your teacher of English. Banish this thought, and your work in grammar during this course will be a pleasant, not a painful, task. Sentences in which certain simple grammatical rules are violated will be given for correction. Complex rules of grammar, which you found distasteful in school, will not receive even momentary attention. Practical work, and practical work only, will be our object.

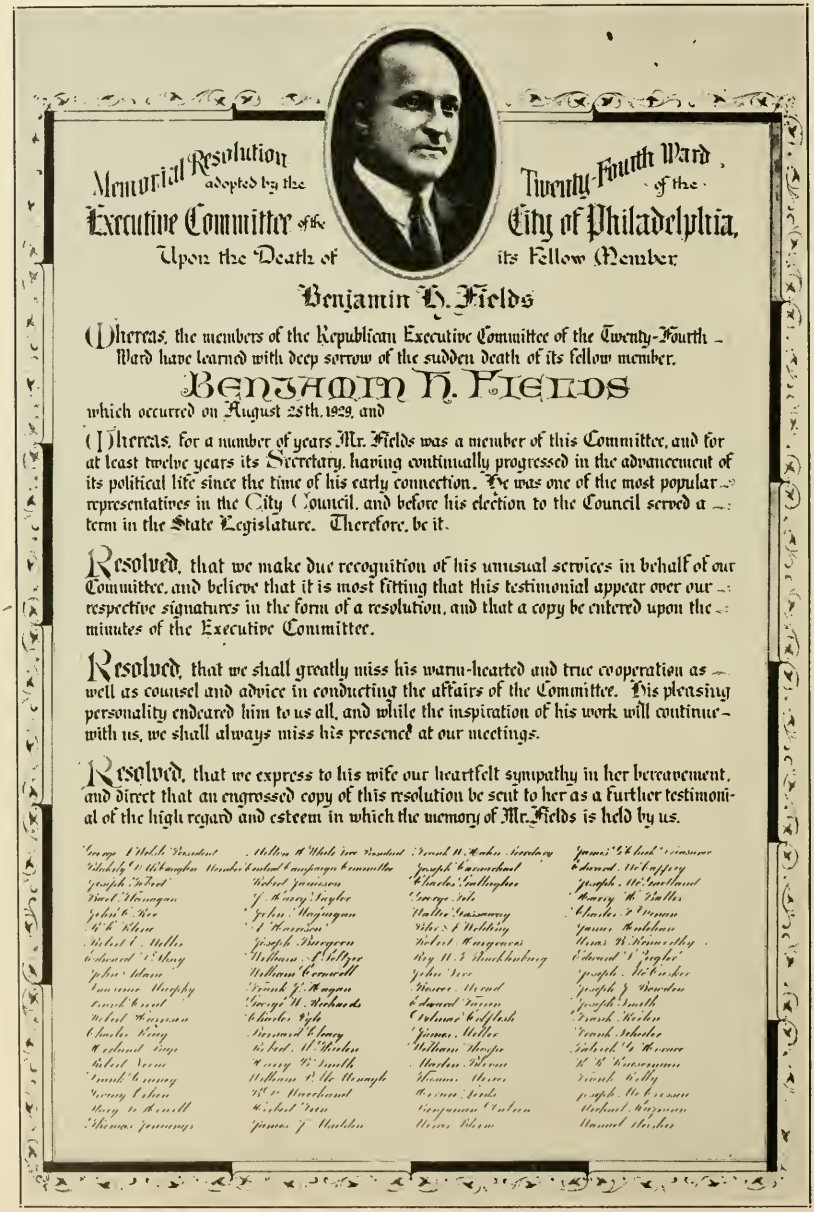
How to Know Textiles—By Cassie Paine Small, B. S. Published by Ginn & Company, Boston, Mass. Cloth cover, 394 pages.

This book is designed primarily as a textbook for students in high schools and universities. Its purpose is to give a practical working knowledge of textiles in such a simple and concrete way as will arouse an interest in the many fabrics required in daily life.

The aim of this book, however, is not limited to an interest in textile fabrics. In the chapters on raw materials the text not only suggests the interdependence of the many countries of the world for these products, and the effect of any disturbance or disaster, but it also attempts to stimulate patriotism by pointing out the resources of our own great country and the opportunity of further developing and conserving them. In the description of the manufacturing processes a new vision of the subject is given by a presentation of the amount of time, labor, brains, and money necessary to make the vast quantity of finished product required by the host of cloth consumers.

Many of the teaching devices given are original with the author, who has used them successfully with students widely differing in age and educational background. A large number of the illustrations, which assist in interpreting the descriptions, have never before appeared in a textbook.

Throughout the book the author has endeavored to make the subject practical and educational as well as interesting. It would seem, therefore, that this volume should be of value not only to students in schools but to women in homes, to buyers and salespeople in stores, and to all others whose business it is to buy, sell, or use textile materials.



Memorial Resolution adopted by the Executive Committee of the Twenty-Fourth Ward of the City of Philadelphia, Upon the Death of its Fellow Member

Benjamin H. Fields

Whereas, the members of the Republican Executive Committee of the Twenty-Fourth Ward have learned with deep sorrow of the sudden death of its fellow member,

BENJAMIN H. FIELDS

which occurred on August 25th, 1929, and

Whereas, for a number of years Mr. Fields was a member of this Committee, and for at least twelve years its Secretary, having continually progressed in the advancement of its political life since the time of his early connection. He was one of the most popular representatives in the City Council, and before his election to the Council served a term in the State Legislature. Therefore, be it

Resolved, that we make due recognition of his unusual services in behalf of our Committee, and believe that it is most fitting that this testimonial appear over our respective signatures in the form of a resolution, and that a copy be entered upon the minutes of the Executive Committee.

Resolved, that we shall greatly miss his warm-hearted and true cooperation as well as counsel and advice in conducting the affairs of the Committee. His pleasing personality endeared him to us all, and while the inspiration of his work will continue with us, we shall always miss his presence at our meetings.

Resolved, that we express to his wife our heartfelt sympathy in her bereavement, and direct that an engrossed copy of this resolution be sent to her as a further testimonial of the high regard and esteem in which the memory of Mr. Fields is held by us.

H. W. Strickland of Philadelphia, Pa., keeps busy engrossing resolutions and doing pen work. The above is a sample of the work turned out daily in his studio.

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Furman Summer School, Greenville, South Carolina, June 10 to July 18. Mr. H. M. Hill, formerly Supervisor of Handwriting, Columbia South Carolina, Instructor.

Washington State Normal School, Machias, Maine, July 5 to August 12. Mr. A. W. Tozier, Litchfield, Maine, Instructor.

Colorado State Teachers' College, Greeley, Colorado, June 18 to July 23. Mr. A. M. Hinds, Supervisor of Handwriting, Louisville, Kentucky, Instructor.

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Other Summer Schools will be announced as arrangements are completed.

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Vol. 37 APRIL, 1932 No. 8

THE EDUCATOR

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These Handwriting Scales will be very helpful in testing the handwriting of your pupils. One of these Handwriting Scales should be in each classroom. Many schools are placing these scales in the hands of the pupils by purchasing a half dozen for each room. The cost is small when compared with results secured.

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Vertical models are presented, but each child will develop a characteristic hand, which may have either a backward or a forward slant. So long as his writing is legible, uniform, and beautiful, his individuality should be encouraged. Neither a special writing posture nor muscular training is necessary for letter formation, as arm and finger movements cooperate naturally in the shaping of the letters.

The manuscript hand may properly be used for all work in the first, second, and third grades. If manuscript writing supplants some form of running hand in any grade above the third, the substitution should be gradual and natural. Teachers in the upper grammar grades and high school have seen marked improvement in spelling and sentence structure after substituting the manuscript hand for the less legible cursive writing.

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PENCIL LETTERS
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KLMNOPQRS
TUVWXYZ
abcdefghijklmno
pqrstuvwxyyz
Alphabet
1234567890
Card 1

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The Educator

VOLUME XXXVII | COLUMBUS, OHIO, APRIL, 1932 | No. 8

The National Association of Penmanship Teachers and Supervisors

Fourteenth Annual Meeting
Rochester, New York, April 20, 21, 22, 1932

Miss Myrta L. Ely, President
St. Paul, Minnesota
Miss A. Lucilla McCalmont
Chairman of Executive Committee
Utica, New York
Mr. A. M. Wonnell, Treasurer
Cincinnati, Ohio
Miss Linda S. Weber, Secretary
Gary, Indiana

PROGRAM

All Meetings at Hotel Seneca
Rochester, New York

Theme—Co-ordination

Wednesday Morning, April 20
9:30 O'clock

Music.....Inter-High School Band
(Mr. Karl Van Hoesen, Conductor)
Address of Welcome.....
.....Dr. Herbert S. Weet
(Superintendent of Schools, Rochester, N. Y.)
Response to Address of Welcome....
.....Mr. Raymond Goodfellow
(Supervisor of Handwriting, Newark, N. J.)
President's address.....Miss Myrta Ely
(Supervisor of Handwriting, St. Paul, Minn.)
Articulating Teacher Training Agencies With the Schools They Are to Serve.....
.....Dr. Ned H. Dearborn
(Director of the Institute of Education, New York University)

Wednesday Noon, 12:15 O'clock

Informal Luncheon..... ....Hotel Seneca

Wednesday Afternoon, 1:30 O'clock

Meeting at John Williams School, No. 5
Demonstration Lesson, Grade First A, Miss Hildegarde Bisky, Teacher, John Williams.....School No. 5
Demonstration Lesson....Grade Sixth B (Mrs. Lily Stacey, Teacher, Lincoln Park School, No. 44)
Dramatization .....
...."The Evolution of Handwriting"
Discussion of Demonstration Lessons.....Miss Mary Ashe
(Supervisor of Handwriting, Rochester, N. Y.)

Wednesday Evening, 8:15 O'clock

Round Table Discussion.....
.....Mr. Edward C. Mills, Leader

Thursday Morning, April 21
9:30 O'clock

Music....Soloists from the Vocal Training Classes in Rochester High Schools.
The Relation of the Handwriting Supervisor to the Administrative Aspects of the School.....
.....Dr. Paul V. West
(Professor of Education, New York University)
A Diagnostic Review of the Deficiencies in the Handwriting of College Students .....
.....Miss Luella Chapman
(State Teachers College, Buffalo, New York)
Report of the Investigation and Research Committee .....
.....Dr. Paul V. West
(Professor of Education, New York University)
Business Meeting .....
.....Miss Myrta Ely, President
Reports of Chairmen of Committees
Election of Officers

Thursday Afternoon, 2:30 O'clock

Pleasure Trip About Rochester, arranged by Miss Mary Ashe and assistants

Thursday Evening, 6:30 O'clock

Annual Banquet.....Hotel Seneca
Musical Program at 8:00 o'clock by Mr. Thaddeus Emblen, Elmira, N. Y.

Friday Morning, April 22, 9:30 O'clock

Music, Inter-High School a Capella Chori
(Mr. Alfred Spouse, Conductor)
The Elementary Principal's Policy in Relation to the Articulation of the Services of the Special Supervisor....Mr. George D. Taylor
(Principal, Susan B. Anthony School, Number 27, Rochester, New York)
Creative Supervision .....
.....Dr. J. Freeman Guy
(First Associate Superintendent of the Pittsburgh Public Schools, Pittsburgh, Pa.)
Report on Questionnaire to 1974 Personnel Directors in Various Business Activities..Mr. C. P. Gard
(New York City)

Friday Afternoon, 1:30 O'clock

Music.....Inter-High School Orchestra
(Mr. Karl Van Hoesen, Conductor)
.....Miss Mamie Eppler
(Supervisor of Handwriting, Fort Worth, Texas)
Social Trends Affecting Curriculum Building....Miss A. Laura McGregor
(Director of Education Tests and Measurements, Rochester, New York)

IN THIS ISSUE

Program of N. A. P. T. S.
Making All Writing Penmanship
A Vital Question
Make Your Own Show Cards

Education is the Spirit of Our Lives.
By Parker Zaner Bloser

THE EDUCATOR

Published montbly (except July and August)
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E. A. LUPFER ..... Editor
PARKER ZANER BLOSER ..... Business Mgr.

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THE EDUCATOR is the hest medium through which to reach business college proprietors and managers, commercial teachers and students, and lovers of penmansbip. Copy must reach our office by the 10th of the month for the issue of the following month.

Timely and Practical Handwriting Helps

For Teachers and Pupils

By E. A. LUPFER

Article Eight

REGULAR PRACTICE PERIODS

Teaching Handwriting is like teaching English in that the teacher should point out glaring errors whenever made. A good English teacher points out in a friendly and diplomatic way students' errors in speech or English in all classes. **So a good writing teacher will point out in a constructive way errors in handwriting on papers handed in in all classes.** Incorrect English is objectionable, but illegible handwriting is worse. We should work to improve handwriting in all written work, but there should be a regular handwriting practice period each day. In the grades these periods should be about 15 minutes. In junior and senior high schools there should at least be hospital classes. All poor writers should have daily instructions and those who have reached the standard but who have slipped back should be given daily instruction in handwriting.

Correct practice is necessary in all writing in and out of school. It is the constant repetition of correct habits which leads to consistently good handwriting. Properly directed drill on special exercises or writing is necessary but it is also vitally important to apply those habits in all written work. Supervise all the handwriting done by the pupils as well as give specific instruction during the handwriting period. All papers which you prepare should be so written that you will be proud of them.

The writing period should be lengthened in business colleges and schools desiring extra good work.

When there is a tendency to omit or shorten the writing period, the results are proportionately reduced. During these regular practice periods the teacher should guide and direct the work of the pupils. A pupil will not accomplish much by himself. The teacher must be able to show how.

A poor handwriting is a handicap to anyone, especially to a teacher. Pupils imitate the teacher's hand and can hardly be expected to write better than the teacher.

GOOD HANDWRITING

Good handwriting will be more important in the future than it has been in the last few years. Those who want good positions will be expected to write legibly, neatly and quickly. If you don't learn now, the other fellow will get the job.

Teachers, too, must learn to write a model hand—one that pupils can imitate. In all parts of the country school systems are requiring teachers to secure Teachers' Certificates in Handwriting. Many places will not allow teachers to teach unless they qualify—a good thing for the schools.

DEVICES

There are many devices which can be used to advantage in teaching handwriting. Some are better than others, but to spend too much time seeking a short cut which eliminates most of the effort on the part of teacher or pupil is sure to be disappointing when the results are measured. It takes plenty of intelligent, well directed effort on the part of teacher and pupil to acquire a skillful art like handwriting. It is the smallest and most skillful act every person is required to perform.

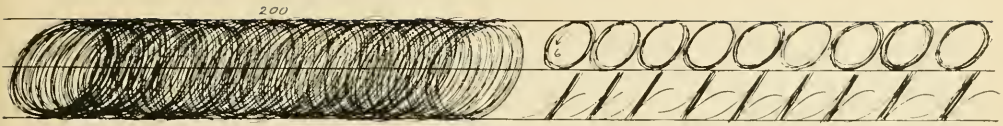
No teacher should be guilty of making excuses for her lack of ability to teach handwriting. What would we think of the English teacher who would say: "I don't like English," or "I know good English but my tongue won't do as my mind directs?"

A side view at the blackboard. It shows how one should stand back from the board with the feet apart and the left hand to the back. This photograph of C. P. Zaner appears in Blackboard Writing.

I can write this sentence in two minutes with a quality of handwriting which is equal to the standard of the fourth grade.

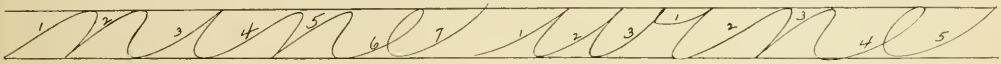
See how near you can equal this copy. Time yourself and check your work on a scale for your grade.

171



No. 171. The practice of beginning the formal penmanship lesson with a limbering up exercise has much merit. It limbers up the muscles and enables the pupil to quiet down for actual writing. One can easily abuse movement exercises by devoting too much time to them. A good plan is to use these "setting up" exercises whenever it is felt that the student is falling back to a cramped motion.

172



No. 172. Those you have beginning students in handwriting will find large writing good in securing a free movement, especially the lateral swing. We would suggest that the teacher guide the hand of the pupil in writing these words. Take the hand and swing it along, giving the pupil the idea of movement. He soon feels the swing and catches the idea. Be sure to keep the hand up on the nails and off the side of the hand. Let the whole class write while the teacher counts 1-2-3-4-5-6-7-dot for the word **nine.** For the word **wine,** change the count to 1-2-3, 1-2-3-4-5-dash. Notice the comma after **3,** which is to demonstrate a pause on the retrace. It is fun to count for a class and see how many can keep up with the count. Be sure that your count is at the right rate of speed.

173

A among B built C carry

No. 173. Having worked on sentences and other interesting material, we now should give a little more attention to individual letters and words. Practice each capital letter until you can make good letters. If the movement is shaky, practice as suggested in exercise **174.** Stand the **A** up and avoid a loop. In writing the word **among,** watch the checking of the motion on the finish of the **o** and retrace on **g.** The **B** is not very wide. See if your letter is as narrow as the copy. There are three things in the word **built** which you should be careful in making; the finish of the **b,** the dot on the **i** and the crossing on the **t.** If carelessly made the writing will not be good. Curve the first stroke of the **C.** Get the two down strokes parallel. The loop in the **C** should be no larger than on **H** or **K** and similar letters. Watch the r shoulders in the word **carry.**

174

No. 174. You can practice practically all of your letters the same as the **A.** In some letters you should reverse the motion. It takes skill to make small letters. The exercise works especially good with **A, C, E, O, N** and **M.**

175

D doctor E every F friend

No. 175. Get the toe and the heel of the **D** on the base line. Be sure that you know the shape of that part of the **D** before trying to make the letter. Unless you know what the letter should look like you cannot expect to make it. The word **doctor** has a very peculiar motion. The checks on the retrace of the **o's, c, t, d** and shoulder of the **r** need special attention. This word cannot be written with the speed some other words can be written. See that both the top and bottom of **E** are about the same size. The teacher should help the pupils to visualize the letters.

176

G great H hear I indent

No. 176. Before writing look carefully at the copy. Be sure you know what to do, then work hard. Compare your work with the copy. Can you read every letter easily?

177

J join K knew L labor

No. 177. Keep the back of the **J** and **K** straight. Give especial attention to the loops and compound curve in the **L.**

178

M mean N none O offer

No. 178. The letters and words in this copy run along with a fairly uniform movement because the letters are composed of turns and angles. You check the motion, however, at the top of the **a, o** and at the base line of **f** and the shoulder of **r.**

179

P people Q quick R raise

No. 179. Pick out in this copy the most difficult letters. Have your teacher show you what is wrong with your work. Study the copy and with plenty of work you are sure to win.

180

S sure T trouble U usual

No. 180. Some students do not get enough curve on the up strokes of the capital and small **S.** See that the beginning strokes in your letters are curved gracefully. Place the cap of the **T** directly over the stem. It should fit on naturally, and not be sliding off.

181

V value W whole X Y Zoo

No. 181. The **V** is a graceful letter when well made. Finish rather high. Watch the movement on the finish of the small **v.** Study the space in the **W.** While **X** and **Z** are seldom used, they should be mastered.

182 Your cooperation in making their attendance possible will be appreciated by them, and by the other members of the Association.

No. 182. In writing paragraphs, watch the general appearance. Things which affect general appearance are: slant, spacing, alignment, quality of line and arrangement. Write the paragraph and check it first for slant, then spacing, etc.

183

Addition	Integer	Rectangle
Billing	Kilometer	Subtraction
Cancellation	Longitude	Triangle
Denominator	Multiplier	Unit
Equation	Numerator	Volume
Fractions	Octagon	Weight
Gallons	Product	Yard
Hexagon	Quotient	Zero

No. 183. These words were selected for arithmetic terms, not for appearance. Some words are longer than others. Make the best looking page you can. In writing you select words to express thoughts and not for the appearance of your writing.

184

No. 184. Uniform ending strokes mean so much to the beauty of a page. Study the ending strokes in these two lines and you will discover that there are only a few different kinds of endings. Most letters should end like the letter **i**.

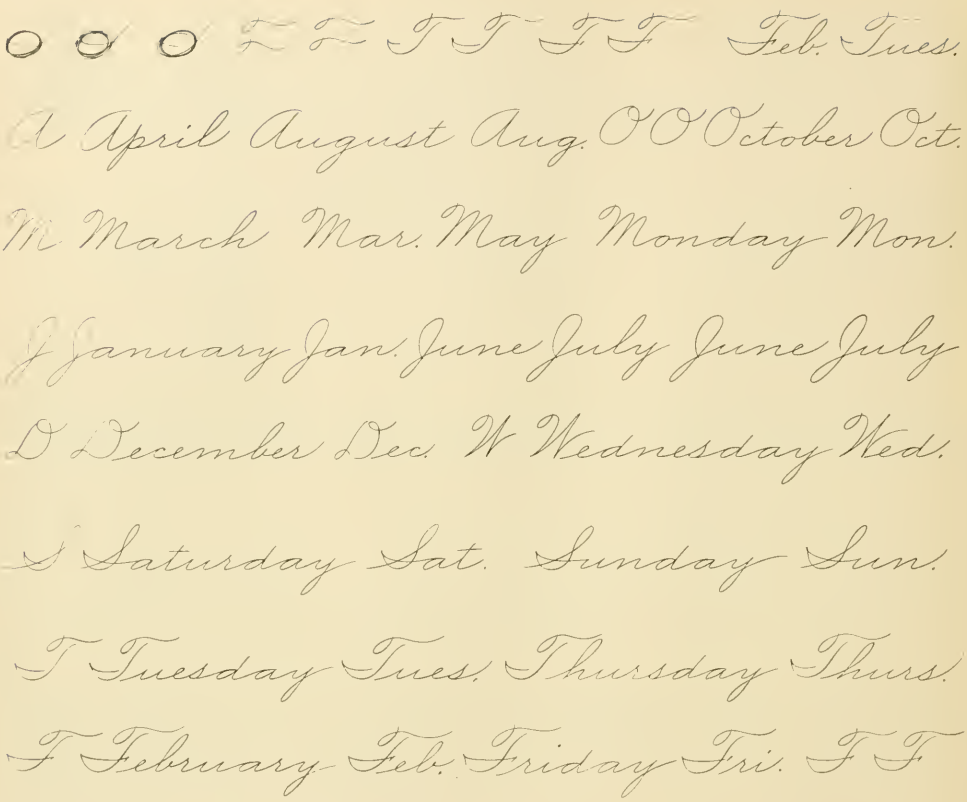
185

No. 185. There are only a few different kinds of beginning strokes. The loop forms the beginning of thirteen capital letters. Notice the **I** and **J** beginnings. The suggestions made in these copies will help you to see many similarities in form and movement. Nearly all letters should end with the pen in motion. Never stop, press on the pen forming a dot, then raise the pen.

186

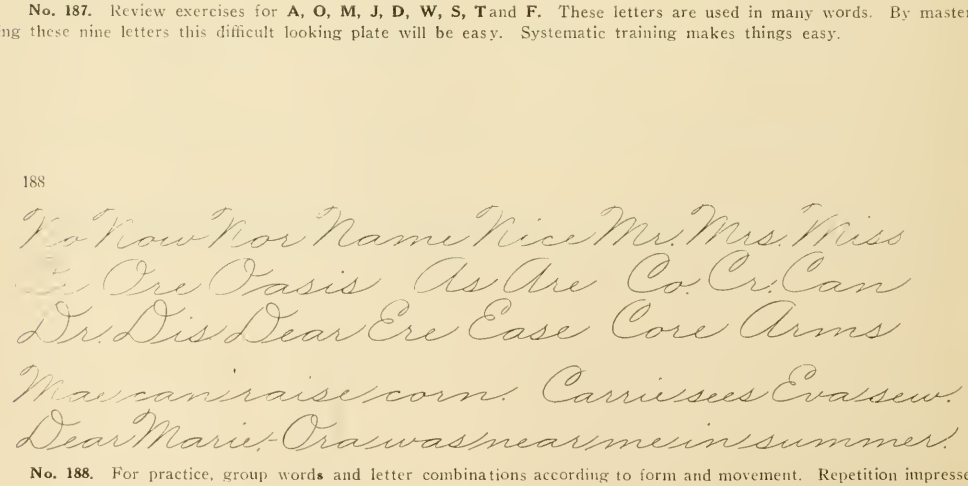
No. 186. Study letters in groups. See how many different groups you can make not shown in the above.

187



No. 187. Review exercises for **A, O, M, J, D, W, S, T** and **F.** These letters are used in many words. By mastering these nine letters this difficult looking plate will be easy. Systematic training makes things easy.

188



No. 188. For practice, group words and letter combinations according to form and movement. Repetition impresses the form on the mind and implants the movement in the muscles.

Harrisburg, Pa. Sept. 11, 19—

Zaner-Bloser Company,
Columbus, O.

Gentlemen:

I have noticed when applying for a position that one is required to apply in his own handwriting. I am therefore going to devote one hour each day on Mr. course until I can write legibly and easily.

In every position of importance good handwriting plays an important part. Advancement comes faster to the one who writes well.

The Business Educator will help us reach our goal, so let us all do our part enthusiastically.

Sincerely yours,
Ambitious Student

No. 189. Letter writing is a valuable art. Of the many letters reaching our desk only a small percent are masterpieces of English and penmanship. Fortunate is the boy or girl who begins early to learn to write good, interesting letters.

DR. STEINHAEUSER HONORED

Dr. Walter P. Steinhaeuser, President of Le Master Institute, Asbury Park, N. J., has been honored by representation in the "Anthology of Contemporary World Poetry," issued from the Mitre Press, London, England, in February, 1932. The title of the poem published is "The Giver and The Gift." He was nominated for inclusion in this work by Mrs. Margaret Ball Dickson, Professor of Creative Writing in Valparaiso University, who is one of the American representatives.

A bibliography of Doctor Steinhaeuser's work has been included in volume two of "Who's Who in Poetry in the United States," to appear in March.

WESTERN PENMANSHIP ASSOCIATION

The Association will meet May 6 in Oakland, Calif. Wm. H. Burton, Professor of Education, University of Chicago, will speak on the Basic Principles of Learning Which Affect the Teaching of Handwriting.

Practical Handwriting

By the late C. P. ZANER

Uniformity of motion, close observation, and care are the means of uniform penmanship. Exercises aid in uniforming action. Study as well as practice.

The minimum or short letters—
i u n m a v w e c o a r s—should
be uniform in size, turns, and angles.

Read Italics. Little fingers should glide from left to right. Turns should be uniform.

Use the fingers mainly to hold the pen and secondarily to perfect details. Study the sentence and keep the arm free. Maintain a healthful position.

The extended, long or loop letters—
t d p l b h k j y z g q f—should
be uniform in slant, width, length.

Loops should be the same in length and width. They should be rounding at the ends, not pointed and narrow. The slant of the loop letters is of more importance than the length or height, for if the slant is uniform the page will present a pleasing appearance. Watch the slant of your extended letters, and slant the short letters the same direction as that of the loops. Extended letters govern the slant of the page.

Boldness is not bad; in writing it is excellent if the product is good. Little finger must slip freely. Strive for grace and accuracy, and smooth lines.

Large, bold writing is at
times needed and should
therefore be acquired.

Many lines of business require large, swift, bold writing of a quantitative nature. Therefore double the size of your writing in order to acquire more fearlessness and strength and ease. Enlarge the small letters rather than the capitals. Make the loop letters relatively short. A certain amount of this practice will prove to be wholesome, inasmuch as it will have a tendency to enlarge your principal faults and thereby call them to your attention.

Daintiness is akin to refinement. See how small you can write freely with the arm. Write between lines.

Small writing may be quite plain, easy,
and rapid; and since it is sometimes necessary
to write in narrow spaces, it should be prac-
ticed by all who desire always to "make good".

Watch critically every little detail, for you do not know how soon you may be called upon to write in books of record that are ruled very closely. Man individualizes everything he touches. In nothing is this more manifest than in his writing. Some are inclined to write a large and some a small hand. If after practicing upon the large and small hands, you find that some write the one better than the other, encourage each to write that which he can do best.

Let the hand and arm rock or roll slightly in this rounding style. Strive for maximum plainness. See how gracefully you can write it.

A rounding hand represents the maximum in legibility and may be written easily and freely.

This round hand will doubtless appeal to some as being prettier and easier than any other. Those who think it pretty, and those who can do it well, should be encouraged to make all of their writing rounding, plain, graceful and rapid. Even though pupils may not like it, it will be good practice to attempt to acquire it. For by so doing they will acquire a certain facility in rotundity that will have a tendency to make their own hand more legible and graceful.

Push the pen firmly toward the right in making the up strokes. Keep turns narrow, and spacing wide. Curve up strokes but little. Learn to be sure.

The semi-angular hand represents the maximum in speed and strength in action.

This slanting angular hand makes it possible to use a stronger motion than any other. If your writing lacks strength of line, you will do well to practice much upon this copy. It is better to concern yourself with excellence than peculiarity. See how well you can write rather than how peculiarly. Use plenty of elbow or hinge action. Push rather than drag the pen. Aim at strength, not mere accuracy.

Study proportional height and width of letters. Keep down strokes parallel. Turn top of paper to the right. Keep arm free and moving. Sit healthfully.

Compact writing may, like some tall, slender people, be quite graceful and useful.

This tall, slender style of writing seems suited to some people who find it easy to acquire and execute and who are thus able to write it better and more easily than any other. Keep the loop letters relatively short and the small letters uniform in slant. Use plnety of in-and-out arm movement. This style trains you to put long names in narrow columns.

Turn paper with sides nearly parallel to forearm. Keep little figner jogging toward the right. Watch slant.

The running or wide-space hand is a favorite with many for correspondence purposes.

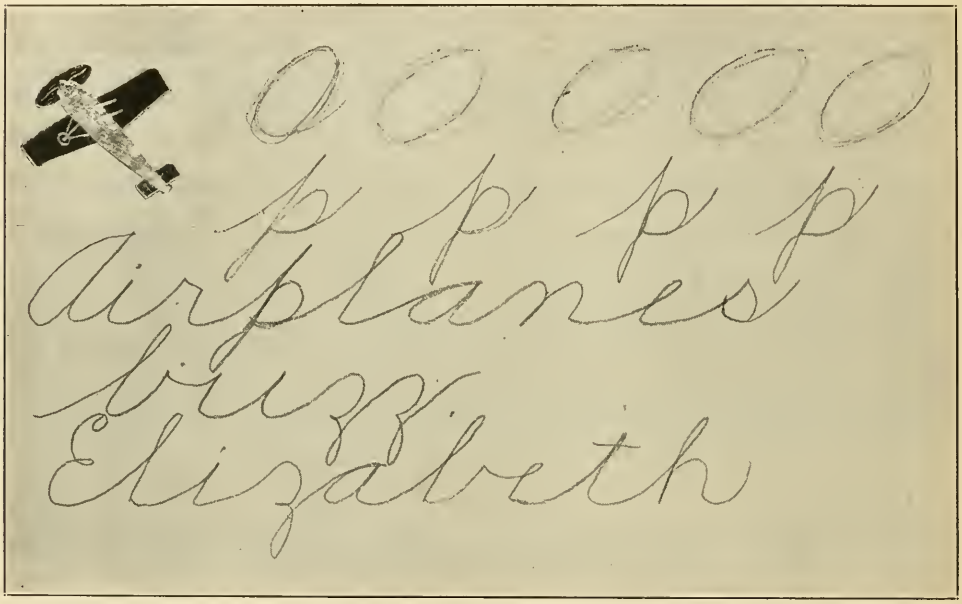
The running hand is one of the most delightful styles to practice and to execute. It is especially suited to correspondence, where there is plenty of room for freedom from left to right. Indeed it is a corresponding hand rather than a hand for accounting. It represents the maximum width and the minimum height, while the compact style previously given represents the maximum height and the minimum width. These two styles represent "the long and the short" of writing.

AN INVITATION

The unique and interesting plan of correlating the teaching of handwriting with other subjects was first championed by the publishers of The Educator.

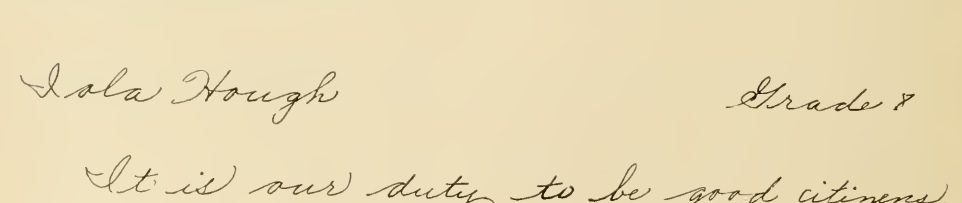
The importance of correlation has been thoroughly demonstrated. Nearly every article published on handwriting today verifies its soundness and contributes to the growth of the correlation idea.

Subscribers are cordially invited to submit samples of handwriting embodying the correlation plan for inclusion in these columns.—Editor.



We recently examined hundreds of specimens like the above, prepared in the Indianapolis public schools. There were numerous interesting booklets made by the pupils of the various grades. Indianapolis is getting worth while results. They are correlating the handwriting with other subjects in a most interesting way.

Mrs. Emma Grayce Peed is the handwriting supervisor who sent the work to us. We compliment Mrs. Peed and the Indianapolis schools upon their beautiful work.



This 8th grade pupil takes penmanship from Fred A. DuPont of the North Liberty, Ind., public schools.

Spelling.

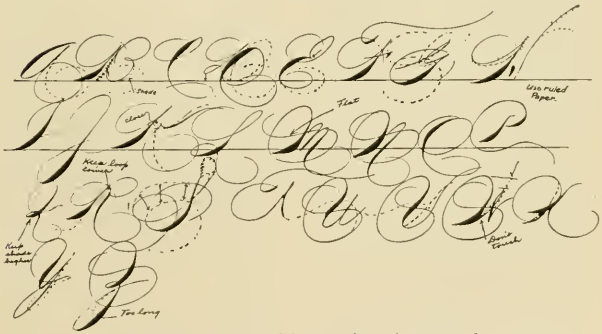
arrive
believe
break
business
certain
course
decide
doubt
forty
fourth
guess
listen
loose
minute

This is a specimen by Edna Forey, pupil of Gwendoline Hartzell, Alliance, Ohio.

Lois T. Jones, Supervisor of Handwriting in the Fresno Public Schools, Fresno, Calif., and also teacher in the State College, sent us some very fine work from her students. The Remedial Handwriting Books which they filled show that the students in the State College are taking considerable interest and pride in their handwriting. The college allows two-unit credits for the penmanship work, and a Zaner-Bloser Teachers' Certificate is one of the requirements.

J. Frank Livengood, 417½ S. Main St., Los Angeles, Calif., favored us with a package of very beautiful cards. The cards are in ornamental copperplate script and lettering. We want to compliment Mr. Livengood on the high degree of skill attained. He states that he has never received any personal instructions. This is another indication that anyone who will practice faithfully from copies in The Educator can accomplish surprising results.

This is a page from Lucy Nelson's "Penmanship Book". Miss Nelson is a student in the East Street School, Warren, Pa. In her book we find beautiful work, which contains letters, exercises, words, and sentences, also many beautiful poems which are attractively illustrated by the use of pictures and photographs. The book is beautifully bound and is well worth preserving. Books of this kind will be highly treasured in years to come. They will be treasured far more than the old copy books which our grandfathers made, because of the great amount of interest which they contain. This booklet was sent to us along with a package of beautiful specimens from the pupils of Warren, Pa., Public Schools by Miss Minnie A. Shawkey.



The above alphabet was received by a student who requested some suggestions. You need more study and practice on each individual letter. Take one letter and repeat it many times, comparing your work with a good copy. Study the dotted lines.

Use paper with ruled base lines. This will enable you to get your writing straight. You need a great deal of study on letter forms. If you will study and practice you can become a very good penman. Keep up your courage, and do not forget that it is nine-tenths perspiration and one-tenth inspiration.

MAKING ALL WRITING PENMANSHIP

by H. A. HEINTZELMAN
Director of Penmanship, State Teachers College, Slippery Rock, Pa.
Address delivered before the Penmanship Round Table at P. S. E. A. meeting, Pittsburgh, December 28, 29, 30, 1931

The idea of the fullest possible transfer, or carryover, from the penmanship to all written work is perhaps the greatest problem of the writing supervisor. How many times have we heard people say, "what is the use, they never use it anyway."

Perhaps there has been entirely too much of this type of teaching carried on in the past, but every wide awake teacher of penmanship is doing the best that she can to overcome this notion.

J. B. Shouse, in the Elementary School Journal, Volume 24:301, sums up the reasons of poor writing by most people in the following points:

1. "One tends to be fatalistic about his writing." It is the best that I can do, it suits me, so why should I worry?
2. "Carelessness is a normal attitude." I can do better, but it takes too much time and it isn't worth it.
3. "Social demand for good writing is not enforced." If many people did most of their work in the same manner that they do their writing, the unemployment situation would change a great deal in a short time. Imagine an engineer on the railroad running his engine through a danger signal simply because he was careless. A autoist driving through red lights simply through carelessness. There is no employer who would continue in his service an habitual, careless person.
4. "One trusts to opportunities to produce improvement." I can do better if I must.
5. "A person's handwriting is legible to himself." Even here there are exceptions, and if certain parts of words are taken out of their context, they soon become illegible.
6. "One is not a reliable critic of one's own writing." It is much easier to find and see the mistakes of another than to see our own.
7. "Pupils are not aware of the detailed defects of writing." It is here that expert teaching is needed and must be applied.
8. "To modify a habit requires more attention than to form a new habit." After certain neuronic pathways have been established, it is a difficult problem to set up new pathways, therefore, the importance of seeing that proper paths are set up in the very beginning. The only way to overcome a bad habit is to replace it by a good habit and in this process never allow an exception to occur.

At this stage we might ask the question: "When is muscular movement writing learned, when is anything mastered?" Any particular skill is mastered as soon as that skill has become fully automatised. Were you ever able to ride a bicycle, to swim, to skip a rope? If so, you can still do it today, whether you have practiced it within the past ten years or not, perhaps not as automatically as at one time, but the fundamental movements underlying the act have not been forgotten because they were mastered in the first place. If muscular movement has been properly taught, it will be properly learned and never forgotten. This, however, cannot be done by teaching penmanship for twenty minutes several times a week during the school year and then forgetting it during the remainder of the time. It must be practiced in every situation in which any writing is used.

I wonder how many times we have entered schoolrooms and found writing upon the board that elicited an apology from the teacher something like the following: "I didn't think you would be in, I was very much in a hurry when I placed that upon the board." Children are perhaps the greatest imitators that we find anywhere upon the face of the earth and they just delight to copy peculiar letter forms. They not only make peculiar forms, but soon learn them and use them in all situations, excepting those in the formal writing class. Have you ever caught yourself doing the same thing in taking notes? I have, more than once.

MAKING ALL WRITING PENMANSHIP

Drawing from a wide experience in public schools and in training normal school student-teachers, Mr. Heintzelman has in this article covered in a very thought provoking, forceful way an important phase of handwriting teaching. We urge you to carefully read it.

The following suggestion is made with the hope that it may be of some help in some situations and may clear the atmosphere in no small manner. All teachers, regardless of what they are teaching, should be compelled to be qualified in the following subjects: First, English in all of its phases, especially in the field of reading. Second, in the field of Elementary Numbers and third, in the field of Penmanship. No teacher can do as efficient work in his or her field without the above qualifications as she can with them. English and Reading are needed to get information. Information as such is of no use to anyone unless it can be evaluated and this cannot be properly done without the measuring stick as found in Mathematics. Practically all evaluation is done on a numerical basis and here is where we need our Number work, you may call it Arithmetic if you desire. After we have all our information, and have evaluated it, one of the greatest aids in education is still missing, for no provision has been made to have these facts and their evaluation made available. Penmanship or Writing is the means by which these facts are made available. What a glorious day Penmanship would have if this idea could be put across to all our school executives, administrators, supervisors and teachers in all public and private schools and in both our liberal arts and teachers colleges.

We have too many teachers who consider their own subject or field the only one. They consider all others dull and monotonous. A certain teachers college instructor was heard to make the remark, "Even as dull a subject as Penmanship can be made to conform to the normal curve of distribution." The author has absolutely no patience with these individuals who are blind in one eye and seem to have the other one filled with dust when it comes to looking at the curriculum.

No subject can be taught effectively as an end within itself and in this light we should see all. the whole curriculum, as a means to an end rather than an end within itself. The entire curriculum, whether that part composed primarily of drill subjects, such as Penmanship and Spelling, the content subjects such as History and Geography, or the appreciation subjects, such as Art and Music must be so entwined as to make it a difficult task to determine just where one leaves off and the other begins. It is at this point that much teaching of Penmanship is found wanting. It is taught, by many teachers, as an end within itself rather than as a means to an end. If the fact that Penmanship is being taught in a school system, or to students in college, does not lighten the load in the reading of manuscripts, the correction of papers of all kinds, does not teach the proper place of neatness and arrangement in the preparation of manuscripts, then I wonder whether Penmanship, as such, can really justify itself in the scheme of education.

In the preliminary report of the Committee on Guiding Principles for the Pennsylvania Ten Year Program of Education, teaching is spoken of as: consisting of directing the learner to the sources of life experiences and guiding him in the resulting learning processes. Penmanship, will in many cases, open up to the learner some of

the richest sources of life's situations. In fact, without the Penmanship of the past, there would be very little source material available, that is, reliable source material. It has been the recording of facts in the past by the use of this tool, Penmanship or Writing, that all accurate knowledge is available to us today. We see printed records around us every minute of our lives, but we rarely stop to realize the immense debt we owe to writing. Someone has said that "what is ever seen is never seen", which certainly is a truism in Penmanship.

Thus far this has been rather a defense of Penmanship which might seem a waste of time before a group of Penmanship teachers and supervisors. Much has been said regarding devices, surveys, experiments, investigations, etc., all of which have their place, many of which have added greatly to the sum total of knowledge in Penmanship. The following are a few suggestions to show what has been done under certain conditions. The writer made a study, with the help of one hundred and twelve home-room teachers, from the third to the eighth grades, inclusive. The study was made on the basis of position and movement alone. The evaluation was made at the end of the fourth month of school and again at the end of the seventh month. The scores were carefully tabulated at the end of each period and consisted of position and movement in the penmanship period and in some unsupervised written work, taken from the content subjects. At no time were the pupils told that they were being graded, although they were given the grade afterward. A pupil was considered as having mastered position and movement or not. There was no partial score on the part of individual pupils. He had either learned or he had not learned.

At the end of the first period, the correlations were found, and again at the end of the second period.

It was noted that the third grade had the lowest correlation in both cases, while the fifth grade maintained the lead in both cases. The eighth grade was the fourth from the top at the close of the fourth month, and at the end of the seventh month it still maintained its position. All the grades showed a marked increase in the correlations between the supervised Penmanship periods and the unsupervised writing done in the other subjects. Of the one hundred and twelve rooms studied there were nine with perfect correlation, while the average room had from one to four persons who were not using the same position and movement in their English and other written work as that used in the writing period. This would seem to indicate that the mechanics of writing have really been learned; that the act of muscular movement has become automatised, indicating that actual learning has taken place.

To make the writing carry over into all subjects, it is necessary for all supervisors and teachers of Penmanship to have a plan that is workable. There are, however, many plans that will work in theory but not in practice Therefore, some plan that is known to be workable should be used. Plan your work and then see that you work your plan.

It would seem like a waste of time to enumerate many plans that are in use and not found wanting, but we shall be content with only a few which have come to our attention: Have a chart in some conspicuous place in the room with the following information: the names of all the pupils arranged alphabetically, provision for recording the grades of all the papers into at least four groups, a key indicating the subject from which the papers were used for grading, provision for the recording as to whether the pupil is using muscular movement habitually, or not. The chart should be divided

H. A. HEINTZELMAN

into divisions of approximately one week and each chart should cover a report card period. There should be at least one Penmanship grade per week in each of the following: Penmanship, Spelling, English, Arithmetic and perhaps Blackboard work. These grades to be based purely on quality and muscular skill as shown in the specimen so graded. At the end of the period it is a very simple matter to evaluate the writing of the pupils. This chart will not work itself. It is a plan, but it is only as workable as the teacher using it is willing to put herself into it.

Only those papers should be accepted from pupils, which are, in the mind of the teacher, the best that the pupil is capable of doing. No haphazard work should be acceptable at any time. Should these papers be done over is a question that is often asked by teachers. Very rarely should this be resorted to, instead the pupil should be made to feel that he has committed a serious breach of school or class etiquette and that part of his privileges, as far as this work is concerned, are completely lost. Much credit should be given for effort, but it must be purposeful effort. All of us have heard this expression from someone, "I have practiced so many hours", but the question we usually ask is, what have you practiced, or how have you practiced? Practice must be carefully directed, every detail of every letter and every phase of the elements of Penmanship must be thoroughly analyzed by the teacher to the extent that it is just as thoroughly understood by the pupil. When this is done, and the teacher is convinced, in her own mind, that she has a real service to perform for the welfare of the individual, the school, and the community, this plan will be very far-reaching in its effect.

There are quite a number of teachers who begin every lesson, in which any writing is to be done, especially such lessons as Spelling and Composition work, by having the pupils do a few ovals before taking up the actual written work. This puts the pupil in a proper frame of mind, and if continued long enough and persistently enough, there is no doubt as to the beneficial effects. One teacher in the fifth grade had her pupils make flower books as a project of nature study and the correlation of Penmanship and English. The interest aroused by the pupils in this particular project was a distinct aid in all written work throughout the grade and even in some of the other grades.

In the Junior High School, if pupils have reached the standard set by the system in use by the end of the sixth grade, writing may, as having a definite place in the daily schedule, be discontinued, but there should be a place somewhere to take care of those who are bound to lag behind, and as soon as they do they should be taken care of in a remedial group. Another plan used in some schools is to take part of an English period, once each week, and teach a definite drill lesson upon some of the errors noted in the written work during that week. This method satisfies the curriculum makers, it assists the English department in getting neater papers and does not allow the students to get too far away from the Penmanship atmosphere. This plan has been found very satisfactory in the Secondary Training School at Slippery Rock State Teachers College. The students look forward with much pleasure to the Penmanship class. All students are asked to take the drill work and no one seems to have any desire to discontinue it. The English teachers expressed themselves very favorably regarding the improvement in Composition work, both in neatness and content, soon after this plan was put into execution.

If there is departmental work, and Penmanship happens, as it usually does, to be one of the departmental subjects, all the teachers must cooperate in this "carryover" idea in all writing situations. Simply because Miss Smith is not teaching Spelling, but is teaching History, is no reason why she should disregard mis-spelled words in a History paper. The same might be said regarding Miss Jones, who is a teacher of Geography. Should Miss Jones correct English errors in her Geography papers or should she regard that purely as a job for the

(Continued on page 26)

Prepared by the American Crayon Co., Sandusky, Ohio

Excessive Dampness.

The precaution against moisture should be observed not only in breaking in new blackboards, but in starting work at the beginning of a semester, when a radical change in the temperature of the room may cause a film of moisture to collect on the board—or at any time when this condition may obtain. In order to insure a good writing surface, a board should be dry when in use.

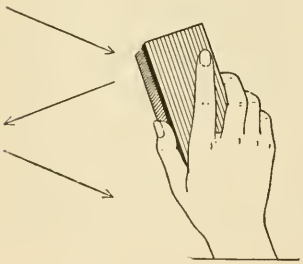
Motivation.

When I find that my second-grade pupils tire of drawing at their desks every day, I suggest that they draw at the blackboard. Several children go to the blackboard at a time, and there draw pictures to illustrate some part of a story. Then the pupils at their seats guess what part of the story each drawing illustrates.

This is very interesting to little children and encourages free-hand work. It is also a check on the children's reading comprehension.—Anne Iron.

Boards of education frequently spend thousands of dollars equipping their school buildings with fine blackboards and then ruin them in a short time by trying to save a few cents per gross in the cost of chalk crayons. This is certainly false economy.

WRONG WAY to Erase



The Right Way and Wrong Way of Using the Eraser.

The Right Way.

Draw the eraser vertically from the top of the board to the trough with a sweeping downward stroke. When the eraser is at the bottom of the board, remove it completely and carry it above to the next section to be cleaned. This method of cleaning carries the dust particles down into the chalk trough.

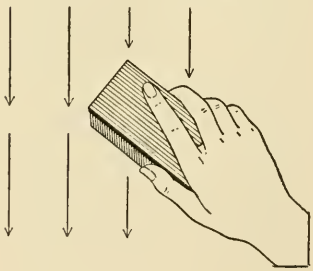
The Wrong Way.

If the eraser is moved across the board from side to side, horizontally, the dust particles naturally will have a tendency to fly out into the room instead of falling into the trough as they should.

Suplementary Cleaning.

It is advisable to supplement cleaning with an eraser by occasionally rubbing the board with a clean soft cloth or a chamois skin. Virtually all "blackboard cloths" or cleaners contain ingredients of caustic soda, oils or other substances more or less harmful to any blackboard writing surface. Oils should not be applied in any form to blackboards.

RIGHT WAY to Erase



Selection of Correct Chalk Crayons.

The length of life of your blackboards depends primarily on the quality of chalk crayons used. Cheap crayons contain grit which scratches and mars the boards, often ruining the most expensive installations. The imperceptible grit causes an irregular wearing away of the structure of the board and in time the surface becomes rough and pitted. Such crayons also contain a large percentage of clay binder which an eraser does not remove. This binder works into the fine pores or tooth of the board, gradually closing them as if cement had been used. Washing does not completely remove this clay, but make its action more cement-like. Finally the surface bcomes grayish, shiny and so slick that the crayon slides over the surface, failing to make a legible mark. This condition not only means unnecessary expense but is costly in the eyestrain it causes the students.

For painted or composition blackboards, or old boards whose surface has deteriorated to a considerable degree, the so-called "soft" chalk crayons are quite generally used. Owing to the crystalline structure of these chalk crayons, the dust has a tendency to remain in suspension in the atmosphere instead of dropping, as the heavier particles of the dustless crayons will do. It is recommended that the "soft" chalk crayons be purchased in the enameled sticks as these will be found much cleaner to handle.

Importance of Visual Education.

All childern learn rapidly when their lessons are visualized. If the teacher sketches on the board, explaining each step, she leaves a mental image that the child never forgets. "Draw and the child draws with you; talk and you talk alone."

CONVENTIONS

National Association of Penmanship Teachers and Supervisors—April 20, 21, 22, Rochester, N. Y. Linda S. Weber, Secretary, Board of Education, Gary, Ind.

Commercial Education Association of Western Pennsylvania—April 9, Frick Training School, Pittsburgh, Pa. P. S. Spangler, President.

12th International Congress on Commercial Education—London, England, July 25-30. John O. Malott, Office of Education, Washington, D. C.

Western Penmanship Association—Oakland, Calif., May 6.

Keep us informed upon date, location, etc., of your meetings.

THREE WAYS TO PRODUCE BLACKBOARD DRAWINGS

1—Draw the subject in outline just as in making a sketch on paper.

2—Draw in outline, but fill in some of the areas in flat tones very much like poster work.

3—Recognize the black background as part of the picture and add the white chalk crayon as the highlights and lightest

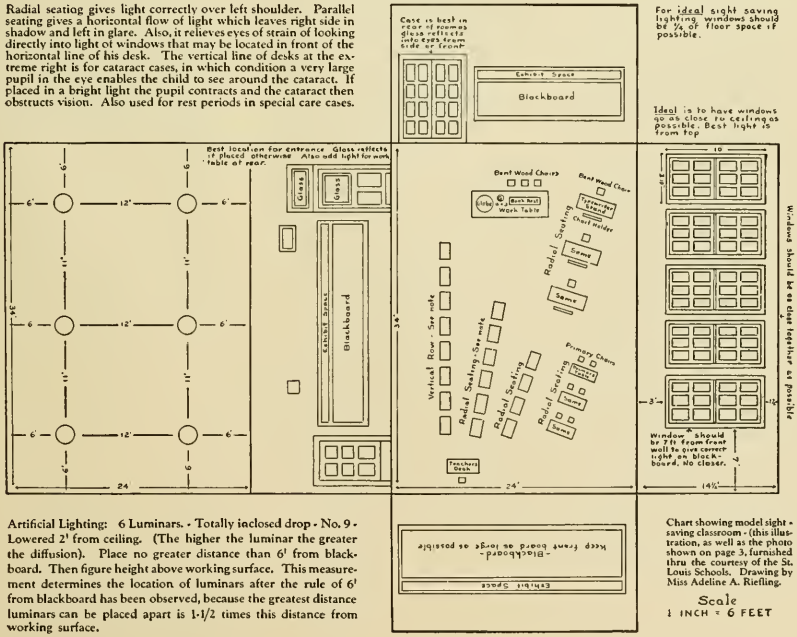
portions of the picture. The middle tones are obtained by a light rubbing of chalk dust over the board with a soft cloth.

BLACKBOARDS and VISUAL EDUCATION

Model Sight Conservation Room

By Adeline A. Riefling

Radial seatiog gives light correctly over left shoulder. Parallel seating gives a horizontal flow of light which leaves right side in shadow and left in glare. Also, it relieves eyes of strain of looking directly into light ot windows that may be located in front of the horizontal line of his desk. The vertical line of desks at the extreme right is for cataract cases, in which condition a very large pupil in the eye enables the child to see around the cataract. If placed in a bright light the pupil contracts and the cataract then obstructs vision. Also used for rest periods in special care cases.



Artificial Lighting: 6 Luminars. - Totally inclosed drop - No. 9 - Lowered 2' from ceiling. (The higher the luminar the greater the diffusion). Place no greater distance than 6' from blackboard. Then figure height above working surface. This measurement determines the location of luminars after the rule of 6' from blackboard has been observed, because the greatest distance luminars can be placed apart is 1-1/2 times this distance from working surface.

Chart showing model sight - saving classroom - (this illustration, as well as the photo shown on page 3, furnished thru the courtesy of the St. Louis Schools. Drawing by Miss Adeline A. Riefling.

MAKE YOUR OWN SHOW CARDS

By MAXWELL L. HELLER, B.A., M.A., LLB.

Head of Art Department, Seward Park High School, New York City. Author of THE NEW STANDARD LETTERER and SHOW CARD WRITER, and HOW TO LETTER

A series of five lessons, to enable any shopkeeper or clerk without talent, to make effective show cards.

LESSON No. 4

HOW TO LAY OUT ORIGINAL SHOW CARDS

The Principles Governing Good Desig in Effective Show Cards

The most beautiful lettering that can be devised will not of itself make a good show card. In a suit of clothes, it is the cut or style that gives it its general effect, not the fine cloth or the fine sewing. So also in a card, it is the design or layout that gives it style. Fine lettering is of secondary importance. In fact, a beautifully designed card will suffer only little from lettering that is not so finely formed.

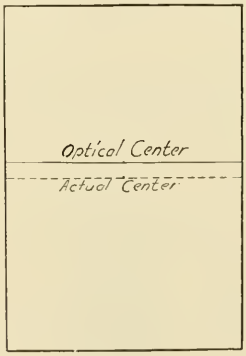


Fig. 1

Let us therefore consider some of the things that go to make up good design in show cards.

First and foremost, is the shape of the card itself. Its proportions must be pleasing. It must be neither too long nor too broad. Its proportions must not be too common nor too obvious. A square is common and a rectangle twice as long as it is wide is too obvious. Such proportions are not interesting. The most pleasing proportions were discovered by the ancient Greeks many centuries ago, as those of about five by eight. This was known as the Golden Mean or measure.

Margins

If you hold up a card and place your pencil where you think the center is, you will probably find that this center is slightly above the actual or measured center. Similarly, if you place your pencil on the top edge of the card and draw it down slowly till you think you have reached the center, you will again find that the center thus optically found is slightly above the actual center. Fig. I.

These experiments seem to prove that the eye is satisfied as to the center of a card only if it is placed slightly above the mathematical center. In fact, if you divide the card on the exact center, it will look unevenly divided — the upper half looking larger than the lower. To make up for this optical illusion, and to satisfy the eye, it is therefore well in our work to use the optical center rather than the matematical.

The rules for margins therefore follow:

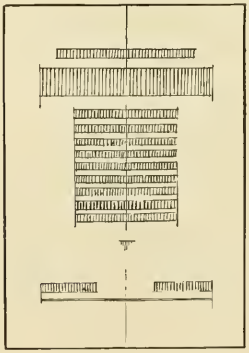


Fig. 3—A formal layout on the center line

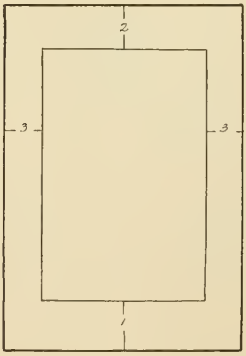


Fig. 2

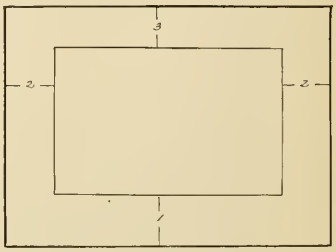
Bottom margins should always be larger than the top, while the two side margins should be equal. In a vertical or upright card, the side margins may be narrower than the top, while in a horizontal or broad card, the side margins may be wider than the top.

One of the commonest examples of poor arrangement is the scattering of the lettering all over the card without provision for margins. This is bad because it makes the card look too full, and deprives us of sufficient background against which to see the words clearly. It is like the man in the woods, who complained he could not see the woods because of the trees that were in it. He felt that he ought to get out from among the trees to see the woods. Too many letters covering the entire card gives us the same feeling of being hemmed in and confused. Besides, there is not enough white space to set off or frame in the copy from the distracting things that happen to be near the card.

It is better for all purposes to group the copy in masses and to place these masses well in on the card, so that there are very generous white margins all around. Fig. 2. On a given card, plan for smaller lettering with wide margins all around, rather than large lettering filling the card to the edge. Your card must create a good first impression. It must therefore be clear and legible. People do not go about **trying** to read cards.

How to Arrange Copy

Write out your copy. By copy is meant all the material that is to go on the card. Boil it down to as few words as possible. Your copy need not be in sentences — short catch phrases are better. They read faster. Now,



The figures show the order of size of the margins in vertical and horizontal layouts. The bottom margin is always the largest — the sides are equal.

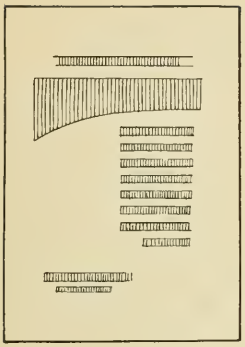
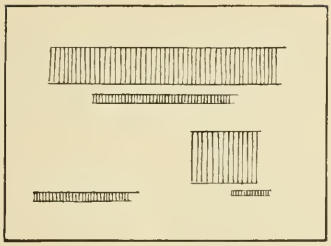


Fig. 4



Informally Balanced Layouts showing how unequal masses are balanced at unequal distances from the center, in both vertical and horizontal arrangements.

arrange the copy in lines as you wish it to appear on the card. Group those parts which belong together in thought into compact masses. Leave generous white spaces between these masses. These spaces between the masses should be larger than those between the lines of lettering that compose the masses.

Emphasis — Dominance

Determine the relative importance of the various parts of your copy. What is it you wish to drive home — the price, the name of the merchandise, the sale?

Dominance is one of the most important elements in a well arranged card. It helps to hammer home the central idea of the card. By carefully grading the copy so that the main idea is most dominant, the card is not only unified but also made simple and clearer. Fig. 3. Thus, while busy people may not read the whole card, they will nevertheless be attracted to the main thought, because you have given it punch.

The following are the various means for gaining emphasis. You may use any one or more of them in your card.

1. Increase the size of the lettering.
2. Increase the thickness of the lettering.
3. Change the style of the lettering. Be sure, however, that all the lettering on your card is related in style.
4. Use all capitals, when elsewhere you have used lower case.
5. Change the color.
6. Set out the element in a large clear space.
7. Use underscoring lines and decorative elements.

Balance

There are two ways of laying out a card. You may arrange all your copy in the center of your card, so that everything is balanced equally on each side of the center line. Fig. 3. Or, you may balance your masses unequally on the center line. Fig. 4. The latter arrangement is the more difficult and good results depend upon your sense of balance, and your knowledge of the principles involved.

The principles of balance are universal, whether used in connection with design or elsewhere . Equal weights balance each other at equal distances from the center. Unequal weights balance each other at unequal distances from the center. Every boy knows this principle. If he is heavier than his friend, he takes the shorter end of the see-saw, while his friend of lighter weight takes the longer end. Only in this way can they balance each other.

To apply these principles to show card layouts, you place the more attractive elements close to the center line. Also, it should be noted, that when you do this, you give importance to an element, since you have put it in the most attractive position. The less important masses move correspondingly away from the center, and also become smaller, because, as noted above, a smaller mass balances a larger mass at a greater distance from the center.

In judging the relative weight or attraction power of a mass, consider first its size, then its light and dark, that is how heavy it looks, and finally its color. As to color, it should be noted that a small amount of color balances a larger mass of black, because the former is more attractive.

To Make a Layout

Write out your copy. Condense it to as few words as possible. Now write it out in lines as you wish it to appear on your card. Try several arrangements of the copy and select the most forceful one. Fig. 5.

Decide upon the size of your card according to the amount of copy. Be sure to make the card large enough to avoid crowded appearance. Determine whether the card should be arranged horizontally or vertically, that is broadwise or lengthwise — depending largely upon your copy.

Now draw a center line. Sketch the outlines of your masses, balancing them in either formal or informal manner, as taught above. Bear in mind the rules of margins. Draw the guide lines of the lettering within the masses. Sketch the letters lightly with soft pencil. Make corrections in spacing, etc., without the original sketch. It should no longer be necessary for you to draw out the letters in full with the pencil. Light pencil suggestions, with special attention to spacing should be sufficient. You should depend upon your pen in the inking process to work up the letter directly in finished state.

Harmony in Style of Lettering

Nothing is so distracting as a card in which many styles of lettering have been combined. Many small printers fall into this error, either through an effort to make the sheet "fancy", or because of insufficient type of one or of related styles, to complete the job.

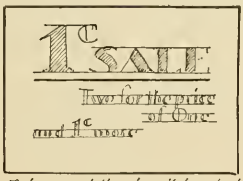
The style of lettering should be in harmony with the tone of the message with which the card is displayed. Thus one would hardly use the same lettering for hardware and ladies' toiletry.

Having decided upon the style that is demanded by the copy, you should use the style generally throughout the card. Such variations as may be necessary for variety and emphasis should be harmonious and closely related in general characteristics. Do not mix Roman with single stroke Gothic, for instance.

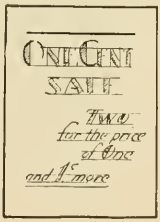
You should make several small sketches of different layouts, before you work on a card, and work up the best of these. You should do this till the principles of design in layout are so much a part of you, that you can take a card and lay out the copy without waste of time or of material through false starts.

Good design is necessary not merely to promote the beauty of your card, though that in itself would be worth while. Good design gets your message over quickly and more clearly. Anything in your layout that does not help to do this, creates bad design — and that includes all the fancy junk that poor designers put on to "beautify" a card. This stuff just distracts attention from the message.

Fig. 5



Make several thumb nail layouts of your copy and select the best for a full size card.



THIRTY-FOURTH ANNUAL CONVENTION
NATIONAL COMMERCIAL TEACHERS' FEDERATION

The Stevens, Chicago, December 28, 29, and 30, 1931
Reported by Jay Miller, Goldey College, Wilmington, Del.
(Continued from March)

THE NATIONAL ASSOCIATION OF ACCREDITED COMMERCIAL SCHOOLS

Officers

President: B. F. Williams, Des Moines, Iowa;

Vice-Presidents: E. M. Hull, Philadelphia (Eastern Division); J. F. Fish, Chicago (Central Division); H. E. Barnes, Denver (Western Division); W. J. Wheeler, Birmingham (Southern Division);

Secretary: H. E. V. Porter, Jamestown, N. Y.;

Treasurer, E. H. Norman, Baltimore, Maryland.

The nineteenth annual convention of the National Association of Accredited Commercial Schools was held at The Stevens on Monday, December 28. B. F. Williams, Capital City Com'l. College, of Des Moines, Iowa, presided at the meetings.

The address of welcome was made by W. J. Wheeler, Wheeler Bus. College, Birmingham, Ala., who has recently been elected a member of the Board of Governors. A complete report of the activities of the association during the year was presented by the secretary, H. E. V. Porter, of Jamestown, N. Y.

A symposium on "Modern Methods of Business School Promotion" was participated in by T. B. Cain, West Virginia Business College, Clarksburg, W. Va.; W. A. Robbins, Lincoln School of Commerce, Lincoln, Neb.; Mr. Kamrath, Minnesota School of Bus., Minneapolis, Minn.; W. S. Sanford, Brown's Bus. College, St. Louis; Alice V. Wylie, Office Training School, Memphis, Tenn.; and Mary M. Gallagher, The Gallagher School, Kankakee, Ill.

A symposium on "Suggestions for Improving Business Education" was conducted by C. J. Harvey, Brown's Bus. College, Peoria, Ill.; W. M. Dowden, Lansing Business Univ., Lansing, Mich.; Jay W. Miller, Goldey College, Wilmington, Del.; S. J. Shook, Topeka Bus. College, Topeka, Kan.; G. E. Spohn, Madison College, Madison, Wis., and E. B. Lyon, Bayless Bus. College, Dubuque, Iowa.

"Meeting Present-Day Competition" was discussed by G. E. McClellan, The Littleford School, Cincinnati, Ohio, and W. R. Hamilton, The Hamilton University, Mason City, Iowa.

"What the Future Holds for Us" was discussed by H. E. V. Porter, Jamestown, N. Y., and E. H. Norman, Baltimore Business College, Baltimore, Md.

The annual banquet was held at The Stevens on Tuesday evening, December 29, at which Mr. Williams presided as toastmaster. The speaker of the evening was S. G. Richards, of Des Moines, Iowa. Brief talks were also made by Dr. E. M. Hull, Banks College, Philadelphia, and by Mr. Porter.

The officers of the association were re-elected.

THE AMERICAN ASSOCIATION OF COMMERCIAL COLLEGES

Officers

President: Robert E. Elverson, Birmingham, Ala.;

Secretary: C. W. Woodward, Burlington, Iowa.

The American Association of Commercial Colleges held its first annual meeting on Monday, December 28, in conjunction with the federation convention. The address of welcome was given by the president, Robert E. Elverson, Birmingham, Ala., and the secretary's report was made by C. W. Woodward, Burlington, Iowa. "Membership Requirements" were discussed by M. P. Akers, Terre Haute, Ind., and "Courses of Study" by J. F. Lenz, Newark, Ohio.

Other speakers were J. M. Perry, Jr., Waterbury, Conn., on "Suggestions for Improvement of Association Tests," C. E. Crain, Ottawa, Kan., on "Advantages of Membership," and A. T. Scovill, Clinton, Iowa, on "Advertising by Our Members."

The present officers were re-elected.

THE TAYLOR SCHOOL HAS MOVED

The Taylor School has moved to new quarters in the Clover Arcade Building, 1207 Chestnut Street, Philadelphia, Pa.

The school, founded 1898 by Freeman P. Taylor, its president, has been at Tenth and Market Streets for a quarter of a century. Mr. Taylor is assisted in the management of the school by his sons, Cyril W. and Pernin H. Q. Taylor.

The new quarters of the school have been laid out especially for the teaching of business and secretarial subjects.

THE ARIZONA STATE TEACHERS' COLLEGE, FLAGSTAFF, ARIZ.

During the summer school conducted by the above institution, a course will be given in the Principles and Methods of Handwriting by Earl W. Atkinson, A. B., A. M., Ph. D., for which one credit will be allowed.

The **E. C. Glass Senior High School,** Lynchburg, Va., has a very active commercial club. It has outlined a program covering several months. This includes visits to various establishments like bakeries, dry cleaners and banks. Speeches are to be delivered to the club by well known business men and several plays are planned by the club. The work is under the supervision of E. F. Burmahln.

J. C. Duncan, penman in the Woodbury College, Los Angeles, Calif., was recently awarded a Professional Certificate in business writing. Congratulations!

THE COVER

The drawing on the cover this month is an appropriate one for Easter. It was made by W. Leroy Newark, engrosser and artist in the engrossing studio of The Educator. We would be glad to have your comments on the covers.

Art enters into every department of life, making for greater beauty.
B31 G. G. Booth.

By PARKER ZANER BLOSER

N. A. P. T. S.

MATERIAL CONCERNING CERTIFICATE PLAN REGULATIONS 1931-32

"Suggested advice to members of the organization respecting reduction authorized on the Certificate Plan for benefit of members and their families.

"A reduction of one and one-half fare on the Certificate Plan will apply for members and their families attending meeting of NATIONAL ASSOCIATION OF PENMANSHIP TEACHERS AND SUPERVISORS, to be held at Rochester, New York, April 20-22.

"The following directions are submitted for your guidance:

1. "Tickets at the regular one-way tariff fares for the going journey may be obtained on any of the following dates (but not on any other date): APRIL 16 to 22. Be sure that when purchasing going ticket you request a **CERTIFICATE. Do not make the mistake of asking for a 'Receipt'.**

"When a meeting is held at a distant point to which regular transit limit exceeds three days, certificate will be honored if procured within number of days transit limit prescribed in one-way tariff as applicable from place of meeting to station at which certificate was procured.

"Return tickets issued at the reduced fares will not be good on any limited train on which such reduced fare transportation is not honored.

2. "Present yourself at the railroad station for tickets and Certificates at least 30 minutes before departure of train on which you will begin your journey.

3. **"Certificates are not kept at all stations.** If you inquire at your home station, you can ascertain whether Certificates and through tickets can be obtained to place of meeting. If not obtainable at your home station, the agent will inform you at what station they can be obtained. You can in such case purchase a local ticket to the station which has Certificates in stock, where you can purchase a through ticket and at the same time ask for and obtain a Certificate to place of meeting.

4. **"Immediately on your arrival at the meeting present your Certificate to the endorsing officer,** Miss Linda S. Weber, Secretary, as the reduced fares for the return journey will not apply unless you are properly identified as provided for by the Certificates.

5. "It has been arranged that the Special Agent of the carriers will be in attendance on April 21 and 22, from 8:30 A. M. to 5:30 P. M., to validate Certificates. If you arrive at the meeting and leave for home again prior to the Special Agent's arrival, or if you arrive at the meeting later than April 22 after the Special Agent has left, you cannot have your Certificate validated and consequently you will not obtain the benefit of the reduction on the home journey.

6. "So as to prevent disappointment, it must be understood that the reduction on the return journey is not guaranteed, but **is contingent on an attendance of not less than 100 members of the organization at the meeting and dependent members of their families,** holding regularly issued Certificates obtained from Ticket Agents at starting points, from where the regular one-way adult tariff fares to place of meeting are not less than 67 cents on going journey.

"Certificates issued to children at half fares will be counted the same as Certificates held by adults.

7. "If the necessary minimum of 100 Certificates are presented to the Special Agent, and your Certificate is duly validated, you will be entitled up to and including APRIL 26, 1932, to a return ticket via the same route over which you came, the going journey at **one-half of the regular one-way tariff fare** from the place of meeting to the point at which your Certificate was issued.

8. "Return ticket will be limited to 30 days in addition to date of sale of going ticket as stamped on the Certificate.

9. "Information with respect to stop-overs and other details should be obtained from Ticket Agents.

10. **"No refund of fare will be made on account of failure to obtain proper Certificate when purchasing going ticket, nor on account of failure to present validated Certificate when purchasing return ticket."**

TRAVELING PENMAN AND CARD WRITER

Our good friend, A. W. H. Ronish, keeps us posted from time to time as to his location and success on his card writing and penmanship trip.

Mr. Ronish, formerly a teacher in the Coleman National Business College, Newark, N. J., equipped himself with a special automobile with which to tour the country writing cards. His trip has been an interesting one. He has met with all kinds of conditions. At the present time he is in the south.

A. W. H. RONISH

He was born in 1878 in the Dakota Territory when it was the hunting ground of the Sioux Indians. He states that he saw the Indians driven off many times before he reached the age of ten. At that time he was hired out to herd cattle at $5 and grub per month until he was sixteen, then he became a hired man at $20 per month until he was nineteen. It was about this time that he became interested in penmanship and went to Dixon, Illinois, where he took work under the two wonderful characters, W. H. Coppins, who still lives in Dixon, and L. M. Kelchner, now in Seattle, Washington. After completing his course he secured a position in Fond du Lac, Wisconsin, as a teacher. Since that time he has had much valuable experience as a commercial teacher. He spent thirteen years as a teacher in the Coleman National Business College, Newark, N. J. During the past several years Mr. Ronish has been on his card writing tour, which he is enjoying immensely.

COMMERCIAL EDUCATION ASSOCIATION OF WESTERN PENNSYLVANIA

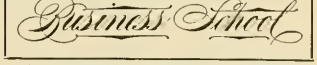
On April 9, at the Frick Training School, Pittsburgh, Pa., the Commercial Education Association of Western Pennsylvania will hold its spring meeting. The program will center around the slogan, "Teaching Ideas for Teachers." It is predicted that it will be a good meeting and all are urged to attend.

The annual penmanship contest of the Cain System of Business Colleges, of which T. B. Cain, Clarksburg, West Virginia, is President, and comprising the following schools: West Virginia Business College, Clarksburg; West Virginia Business College, Bluefield; and Johnson City Business College, Johnson City, Tennessee, resulted in a victory for the contestants representing the Clarksburg school.

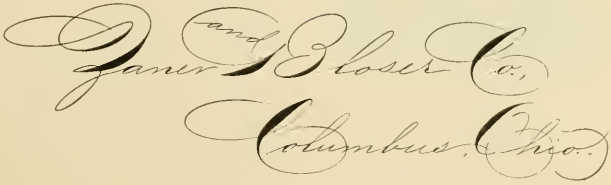
The three best writers of each school were selected and specimen copies of their work sent to The Zaner & Bloser Company, Handwriting Specialists, Columbus, Ohio, for grading. The Clarksburg school was represented by Miss Aliene Camp, who took first place in the contest, Miss Helen Coleman, second place winner, and Miss Virginia Mittendorf, third place winner. All three of these Clarksburg winners are graduates of the Washington Irving High School, Clarksburg. Fourth place was won by Margaret Borden of the Bluefield school.

The other Bluefield contestants were James Hilton and Grace Hetherington. Johnson City Business College was represented by Harry Shelor, Helen Johnson and Hazel Duncan.

This penmanship contest is an annual affair and attracts much interest on the part of the students from the different schools. The Bluefield school won the contest last year.



An advertising cut made by E. A. Lupfer



Addressed while on the road by A. W. H. Ronish

At a meeting of the
Board of Directors
of
The Finance Company
of
Philadelphia,

held March 24, 1930, the formal announcement of the death of

E. James Francis Sullivan

was made and, upon motion, the following Minute was unanimously adopted with a rising vote:

This resolution was made by H. W. Strickland, 2221 Land Title Bldg., Philadelphia, Pa. It shows the simple style which is in demand today.

SUMMER SCHOOL FOR COMMERCIAL TEACHERS

First term of five weeks, six days per week, begins June 6. Second term of five weeks, six days per week, begins July 11.

This institution, one of the first, if not the first, to offer commercial teacher training. It has trained and placed probably more commercial teachers than any institution in the United States. All work offered of college grade. Accredited by American Association of Teachers Colleges, University of Kentucky, and Association of Kentucky Colleges and Universities.

Twelve semester hours may be made during entire session or six hours may be made each term. Students may finally earn degree by taking summer work only.

Indications we shall have largest attendance the coming summer in our history. Credits, recreation, rest, inspiration and pleasure. Address

BOWLING GREEN COLLEGE OF COMMERCE
— or —
BOWLING GREEN BUSINESS UNIVERSITY, INC.
BOWLING GREEN, KY.

Near entrance to Mammoth Cave National Park. Many attractive trips out of Bowling Green.

FOR YOUR **SCRAPBOOK** MY SIG. **10c**
Zaner-Bloser Modernistic Continuous Swing, Natty, Neat, New, Nice, Nifty, Novel.
A page 50c, Two pages 75c
D. L. STODDARD
R. R. 4, Box 141 Indianapolis, Ind.

6 Penmanship Books
All different, 32 pages each. Retail for $2.70, all sent for $1.00. Big circular free.
C. W. JONES
224 Main St. Brockton, Mass.

M. H. Leib, 210 Condon Ave., Buffalo, N. Y., is making rapid progress in all lines of penmanship and lettering. A package of very skillful specimens has been received from him.

Martin Diploma Company

The eighth of a series of letter heads made by the F. W. Martin Company, Boston, Mass.

Leisure is time for doing something useful.
Benjamin Franklin.
Improve your handwriting during your leisure.
B31

By Parker Zaner Bloser

Lessons in Engrosser's Script

By courtesy of C. W. Jones, Brockton, Mass.

LESSON No. 18

MODERNIZING YOUR PEN WORK

Pen work, like all other arts and professions, has undergone many changes. It has developed more into a finer and more practical art. To see this, all one has to do is to view one of the modern elaborate pieces of work turned out by one of the Engrosser's Studios and compare it with one of the old time specimens of a few years ago.

Until recent years there has not been much of the old European manuscripts available to American engrossers. As a result, engrossing in America did not reach its present standing as a fine art until recent years.

The idea seemed to be to display as many types of letters and ornaments as possible in each piece of work. This produced a disconnected and spotted appearance. Main headings were frequently smaller than subheadings and were frequently difficult to read.

A common thing was to flourish a bounding stag covering the major part of the page. Light line script, readable at only a few feet, was used in place of heavier and more readable styles. It is not surprising that many of these old pieces of work were severely criticised from a standpoint of art. However, they served as a foundation for much of our present day work and really contained much skillful work, parts of which we can profitably imitate.

Through all this development of engrossing, Engrosser's Script has remained and held its own. It may be hundreds of years old, but it is in greater demand today than ever.

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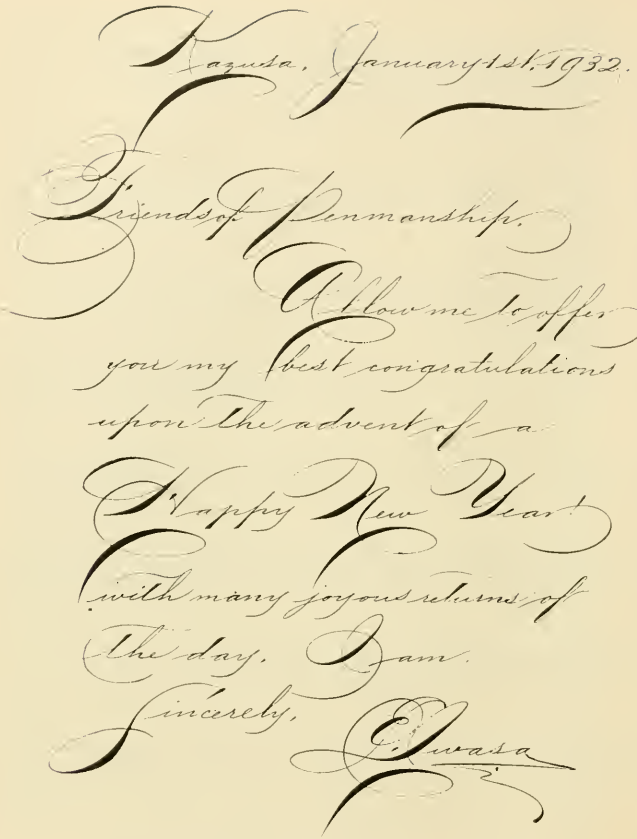

This very skillfully written Greeting came all the way from Japan. There are many skillful penmen being developed today in Japan.

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MAKING ALL WRITING PENMANSHIP

(Continued from page 17)

English department? If this is true of the above subjects, why shouldn't it be true of Penmanship as well?

To summarize this subject of Making All Writing Penmanship, let us note the following:

1. All writing must be made automatic as early in the school life of the pupil as possible.

2. The written work of the pupil must be made meaningful, he must know why he is asked to do this drill work.

3. All drill work must be definitely directed toward the specific defects found in the writing of the individual pupils.

4. No writing lesson dare be allowed to become a "drag", better no lessons at all than one that becomes a "bore" before the end is reached.

5. The writing of the pupils should never be crowded. If their capacity is sixty letters per minute the work dictated for them to copy should certainly not be any more.

6. The six major characteristics of Penmanship must be constantly kept before the girls and boys in all writing situations: (1) Legibility, (2) Alignment, (3) Uniform Slant, (4) Proper size of letters. (5) Proper and uniform spacing (a) within letters, (b) between letters, (c) between words, (6) Smooth line quality.

7. A good systematic plan well worked out and well worked.

8. The writing must be properly taught by a teacher who is awake to the needs of the children in all their school work.

9. Supervision, not only during the Penmanship periods, but in all written work being done. The more nearly the writing becomes automatic the less direct supervsion will be necessary.

10. A supervisor and a teacher who understand children and their needs; one who is an inspiration to her girls and boys at all times; one who is just at all times; one whose criticism is constructive only; one in whom the pupils will have the fullest confidence.

11. The fullest cooperation of the entire school staff, of the pupils and of the patrons.

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A collection of fine ornate penmanship specimens consisting of copy slips, cards, capitals, etc., sent in a large envelope beautifully addressed for $1.00. This package is worth three times this amount to any lover or student of fine writing.

With each package, until further notice, I will include one card, written many years ago by the world's greatest penman—L. Madarasz.

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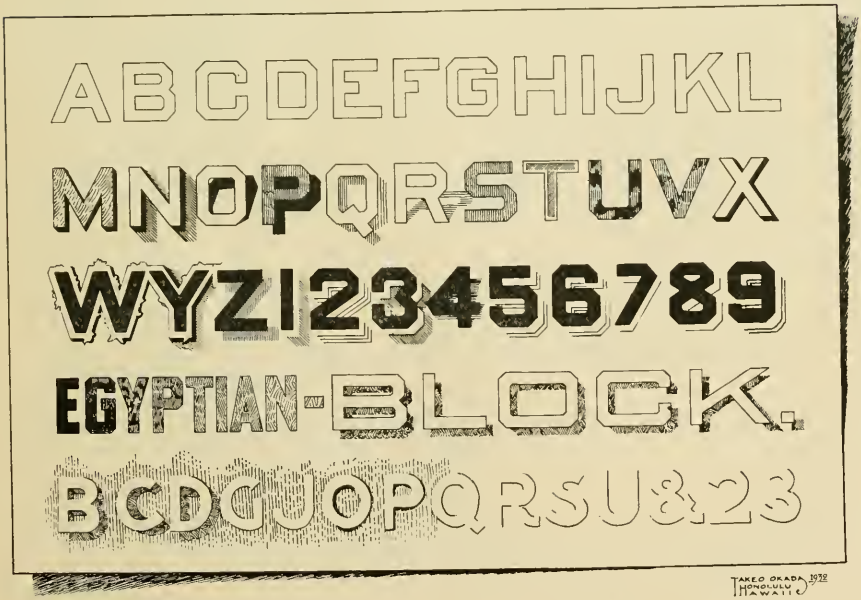


This alphabet was made by Takeo Okada, a student from Honolulu, Hawaii. Mr. Okada is headed towards the top in this line of work. He is a very careful student and a skillful workman. We will see more of his work in the future.

PEN ARTIST PASSES ON.

Mr. Sidney A. Williams, died at his home, 317 West Bridge St., Morrisville, Pennsylvania, Sunday, January 17th, 1932.

For more than five years Mr. Sidney A. Williams had been employed in the J. V. Haring & Son Engrossing Studio as Pen Artist. He had previously pursued a course of instruction in artistic penmanship under the skillful guidance of his gifted uncle, the late George E. Van Buskirk of Newark, New Jersey. Reproductions of Mr. Van Buskirk's beautiful penmanship had frequently graced the pages of The Business Educator.

Mr. Wiliams was a bud of promise at the time he joined our staff, and the artistic lettering and the many dainty illuminations which he executed while in our studio, called for talent of decidedly unusual order, and his pronounced success proves conclusively that he unfalteringly adhered to that high purpose that, "Whatever is worth doing at all is worth doing well."

On his daily journey through the perplexities of the business world, he chose the sunny side of the way, and although he was always deeply interested in Art Work, still, he never was unmindful of the welfare of his coworkers, and by his kindly, quiet, unassuming nature, he won and held the sincere friendship of his associates.

Mr. Williams possessed loyalty, the indispensable qualification for success in any endeavor, and he was as accurate and as dependable as a time table.

By his painstaking and faithful performance of every duty, he constantly exemplified the thought so exquisitely expressed by John Ruskin "Be not simply good, be good for something."

—J. V. Haring & Son.

J. D. CARTER

Mr. Carter was born of pioneer parents, in central Iowa. Upon completion of grammar schools, he attended New Providence Academy, at New Providence, Iowa. Later, he taught school for a few years and entered normal school at Chillicothe, Mo. His work there was so satisfactory that he was elected a member of the faculty, where he taught art and penmanship. This position he retained for three years, when he resigned to take up art at the Zanerian Art College, Columbus, Ohio.

Upon completion of his study of art, he returned to teaching. Since 1913 he has been teaching almost continuously in the commercial schools of Chicago. While engaged in teaching, he found time to contribute articles to The Business Educator, and to conduct his own correspondence school in designing and engrossing. In addition, he has invented a proportional scaling instrument and numerous artist's accessories.

In view of Mr. Carter's extensive experience and his appreciation of educational problems, it is small wonder that his work is regarded as being of the best of its kind.

DESIGNING AND ENGROSSING

By E. L. BROWN,
Rockland, Maine

PEN DRAWING

There is an ever increasing demand for pen and ink designs for commercial advertising. The design shown in this connection is suitable for a circular and speaks for itself as a specimen of decorative pen work. The color effects were obtained by a combination of line and stipple and the result is rather pleasing. The scroll work is made up of conventionalized natural forms including the lion rampant, and grace harmony and balance are important factors for consideration. Off-hand flourishing has helped us greatly in our decorative pen drawing.

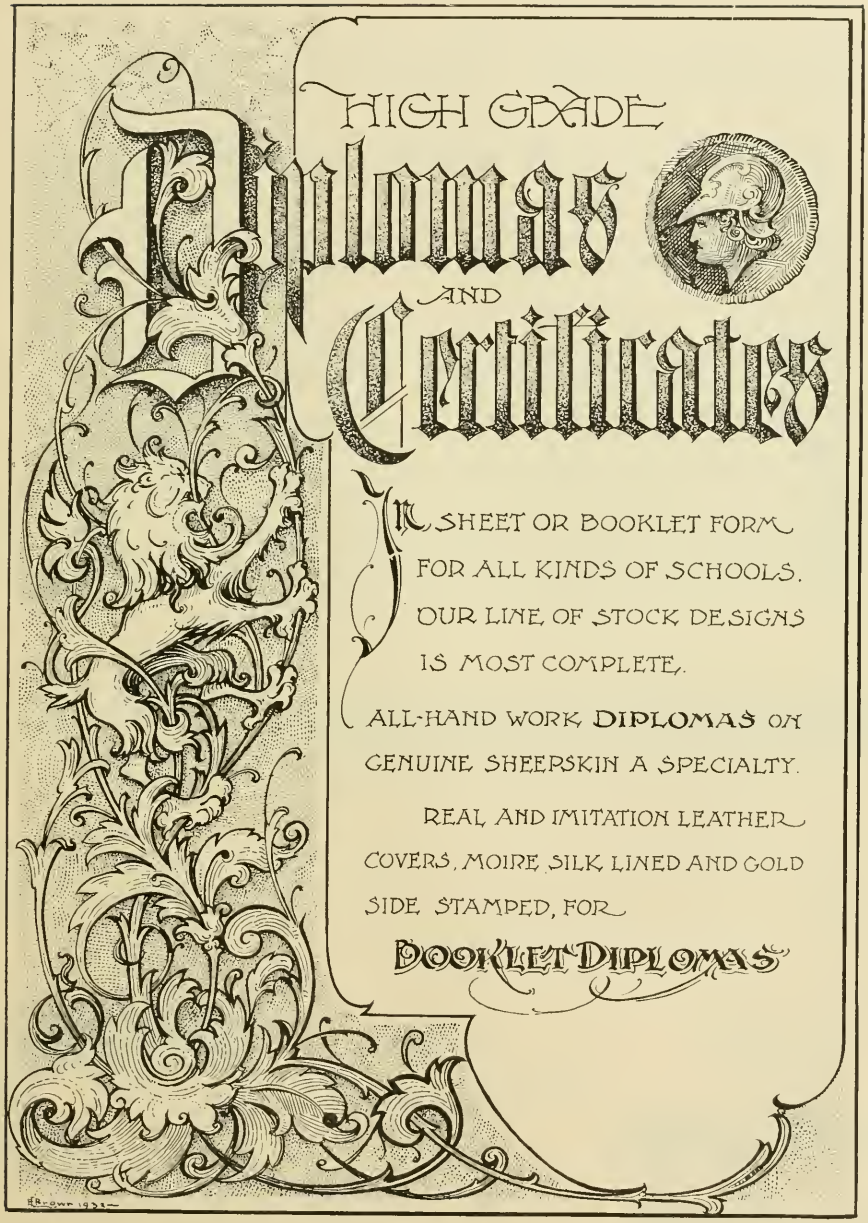
Lay off the design on a piece of thin paper, making changes here and there until the picture "hangs together," then trace it on a piece of cardhoard, and after a refined pencil drawing is obtained you will be ready for the pen and ink work. Outline scroll work with rather a coarse pen, using a fine pen for shade lines. Study effects very closely and work in a most careful and painstaking way. Use small uniformly spaced dots for background, deepening the tone here and there by using small irregularly spaced stipple. The head of Minerva is quite effectively and simply done in shaded and fine lines.

Aside from the two words, Diplomas and Certificates, the lettering is a freehand style, recommended for its neatness and legibility.

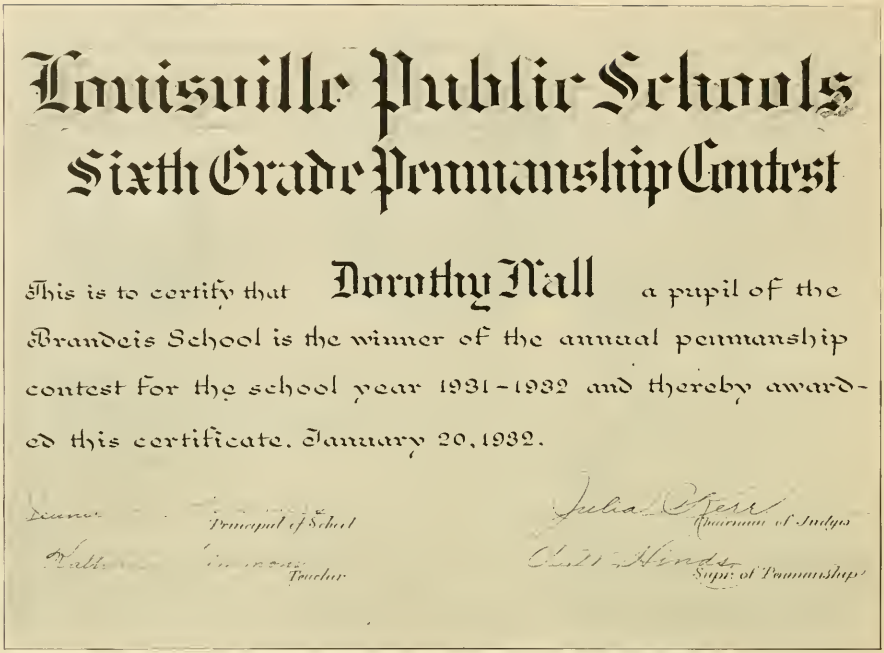
Send us some of your best work for criticism. Perhaps we could help you on some of your problems.

Your Supervisor of Penmanship And Assistant Supervisors and special teachers of the subject are cordially invited to attend the annual convention of the National Association of Penmanship Supervisors.

Written by the Editor.



Read instructions on the preceding page by Mr. Brown.


Louisville Public Schools
Sixth Grade Penmanship Contest

This is to certify that Dorothy Nall a pupil of the Brandeis School is the winner of the annual penmanship contest for the school year 1931-1932 and thereby awarded this certificate. January 20, 1932.

Principal of School
Teacher
Julia Fere
Chairman of Judges
Supr. of Penmanship

ANNUAL SIXTH GRADE CONTEST, LOUISVILLE PUBLIC SCHOOLS

The Sixth Grade contest is an annual event in Louisville, Kentucky. It has caused so much interest from the very beginning that the Penmanship Department is obliged to make plans for it early in the fall each year. This year it was held in January, just before the close of the first term.

There were ninety pupils participating in the contest with the result that Dorothy Nall of the Brandeis School, won first prize. She was granted a beautifully hand engrossed certificate of which she is quite proud. This certificate was engrossed by the Zaner-Bloser Company of Columbus, Ohio.

The pupils wrote for four minutes and were graded for form, speed and fluency. Three judges selected from Fifth Grade teaching staff scored the papers.

It is interesting to note that the champion won by a margin in speed as it was the determining factor among three pupils who tied in form.

The democratic way in which the whole affair is handled is no doubt responsible for the enthusiasm shown. Early in the fall the pupils begin working for the contest and undertake to find the best writer in the class. Each class is allowed one representative to the contest and this representative is elected by the pupils themselves. After the election all pupils undertake to aid the representative in every way whatever. The result is a very pleasant attitude.

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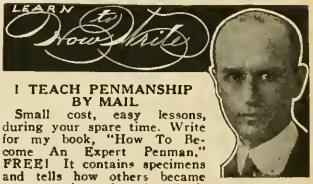

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Away Back IN 1892 - 3 L. Madarasz taught penmanship for A. N. Palmer in Cedar Rapids, Iowa, and the Manager of this Agency was principal of Mr. Palmer's branch school at Creston, Iowa. Mr. Palmer wrote almost daily to Mr. Gaylord, and to many of these letters Mr. Palmer's name was signed by Madarasz, one of the world's greatest artists in script, then at the climax of his exquisite skill. A few of these signatures are available at twenty-five cents each for those who send self-addressed stamped envelope.

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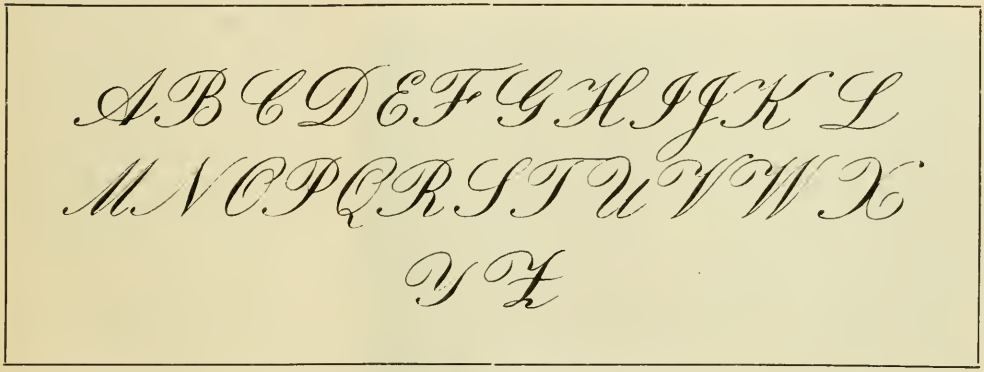

This alphabet was made by Gwyneth Hesabroad, Iowa Falls, Iowa.

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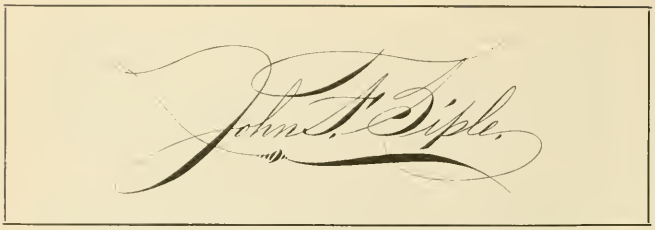
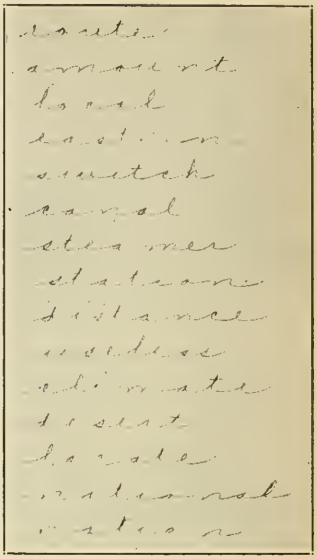
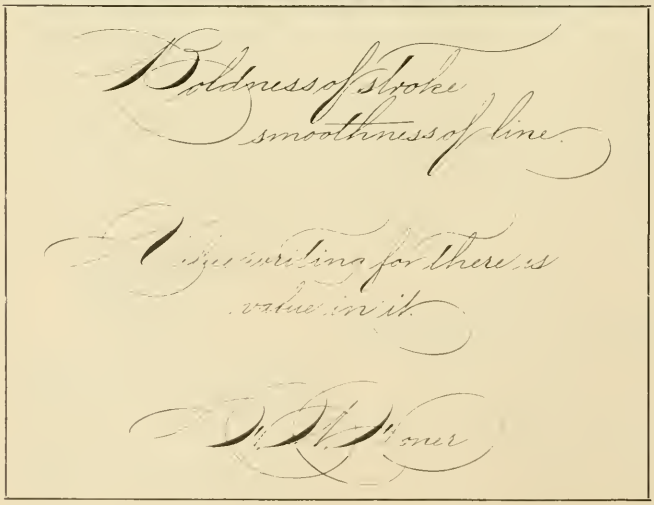


One of the enthusiastic readers of The Educator is John F. Siple, Examiner and Counsellor in Questioned Handwriting and Suspected Forgery, Union Central Annex, Cincinnati, Ohio. As the skillful signature above shows, Mr. Siple is a penman of more than ordinary skill and is also an engrosser. This photograph of Mr. Siple was taken at his desk. He has seen many years of service in penmanship work.



Part of a spelling lesson written by Josephine Parko, 6A pupil in the Johnstown, N. Y., public schools. Ella M. Dwyer, Supervisor. Miss Dwyer makes a special effort to have the penmanship carry over into the other subjects.



Written by Tohei Wakao, Gifuprefecture, Japan.

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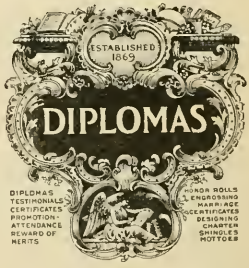

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BOOK REVIEWS

Our readers are interested in books of merit, but especially in books of interest and value to commercial teachers, including books of special educational value and books on business subjects. All such books will be briefly reviewed in these columns, the object being to enable our readers to determine their value.

Teaching School Music—By Alma M. Norton, M. A., Arizona State Teachers College, Tempe, Arizona, with introduction by Louis Woodson Curtis, Director, Division of Music, Los Angeles City Schools. Published by C. C. Crawford, University of Southern California, Los Angeles, California. Cloth cover, 248 pages.

Modern education with its new philosophy, its changing objectives, and its shifting points of emphasis, brings under close scrutiny every curriculum detail in an effort to determine what phases of our present-day pedagogical scheme satisfy the concept of learning as a product of multiple experience rather than as the accumulation of mere factual knowledge. Subjects, their aims and content, as well as teaching processes, are dispassionately analyzed and scientifically evaluated. Traditional learning activities which have been atrophied through long association with formal educational ritual are discarded in favor of newer and warmer practices which spring from contact with life itself, to the end that education may become a living process vibrant and productive.

Music has not escaped this scrutiny, but rather has been summoned to recast its activities in such a way as to make a contribution to this newly conceived program of learning, a contribution vital in itself and valuable to the integrated plan as a whole.

It is fitting then that into institutions of teacher-training a book should come which will reveal the part that music is to play in the New Education. "Teaching School Music" presents the more common music activities as they occur in the school program of today. It analyzes the problems concerned with these activities and suggests their solutions — not one solution, but several. The author wisely realizes that just as each problem has many aspects, which vary in complexity with each situation, so does the solution vary, and it would be unfair to say to prospective young teachers that any problem can be solved in one particular way and no other. With a fairness that bespeaks an open mind the book presents both old and new pedagogical approaches, accepting generously the good of the old and warning against the too ready acceptance of the untried new

The function of music in the wider field of the New Educational Program of integrated learning is set forth definitely in "Teaching School Music". Modern pedagogy, with its insistence upon initiative, self-expression, and creative activity, involves a spontaneous teacher and pupil reaction to everyday schoolroom incidents and their translation into terms of learning. The ability upon the part of the teacher of music to turn into educational capital fortuitous classroom experience comes as a result of definite training in the matter of meeting such situations. A varied knowledge of music teaching procedures, and a wide acquaintance with music material, are important prerequisites to successful participation in the New Educational Program of integrated learning, if music is to carry its share of the burden of such a program.

In the highly complicated material civilization which American life has become, in which the utilitarian rather than the beautiful claims first attention, it is important that the place of music which, because so necessary to happy living, is utilitarian as well as beautiful, should be strongly guarded in the realm of the public schools where the temper of our people is fashioned. Its future guardians, present-day-students in teacher-training institutions, must receive during their days of apprenticeship an intelligent appreciation of their opportunities as protectors of the art. Mere love of music and acquaintance with it in its many forms are not enough. In addition there must be skill in fitting music into a school program which parallels living situations with a consequent challenging of procedures and a constant evaluation of results. "Teaching School Music" is built in such a way as to give to its readers just this attitude of intelligent self-criticism, and in this sense as in many others it is welcomed as a valuable addition to the wide but meagerly supplied field of music education literature.

Research in Business Education—By Benjamin R. Haynes, A. M., Assistant Professor of Commerce and Education, University of Southern California, and Jessie Graham, A. M., Assistant Professor of Commerce, San Jose State Teachers College, San Jose, California, with introduction by Lester B. Rogers, Ph. D., Dean of the School of Education, University of Southern California. Published by C. C. Crawford, University of Southern California, Los Angeles, California. Cloth cover, 232 pages.

The field of business education in our colleges and universities is relatively new. The purposes of this newer development of education on a higher level have not been fully determined; neither has the trail to be followed been blazed. The developments in business education in our secondary schools may be suggestive but do not provide criteria for guiding business education in our collegiate institutions. However, many of the unsolved problems of business education in our secondary schools are the same problems that must be faced by those directing business education in the colleges. For example, should business education fully equip the individual for a particular activity in the business world, or should it give him a background of understanding of purposes and problems and a greater resourcefulness in meeting changing conditions which he must face? To what extent should the program in business education be made to conform to, and be guided by, the standards and practices of long established fields of learning?

The justification of business education lies not in conforming to the existing practices nor in following beaten trails but in discovering new problems and effective ways of solving them. Hope for real achievement in the field of business education may be seen in the lack of fully determined purposes and definiteness of procedures. Before these hopes may be realized, however, both extensive and intensive studies of problems must be made. Investigations and experimentations must be carried on. An attitude of open-mindedness must be maintained.

Little progress can be made in business education unless the results of critical investigations and experimentations are made available to others devoting their time to the study of problems in business education. The writers of this volume have the two-fold purpose in mind: (1) to stimulate the critical study of the problems in business education, and (2) to make available to others the results of some studies that have been made. The realization of this purpose is both a contribution to the development of business education and a challenge to serious minded students interested in the problems of business education.

It is hoped that this volume will be of assistance not only to those students and teachers interested in doing actual research work themselves but to those who are interested in research which has been undertaken by others and also to those who are concerned with research procedures in other fields. The methods of conducting research in one special field cannot fail to make certain contributions to the research in other fields, since education should be considered as a continuous process without sharp lines of demarcation between its various branches.

Teaching the Social Studies — By Della Goode Fancler, M. A., Principal of the Ruth School for Girls, El Monte, California, High School Social Studies Teacher, Los Angeles, and Claude C. Crawford, Ph. D., Professor of Education, University of Southern California, with introduction by Lester B. Rogers, Ph. D., Dean of the School of Education, University of Southern California. Published by C. C. Crawford, University of Southern California, Los Angeles, California. Cloth cover, 376 pages.

In the effort to reorganize the curricula of the junior and senior high schools in conformity with generally accepted principles in education there is no field in which the problem is greater or more subject to differences of opinion than the field of the social studies. Textbooks and other curricular materials in the different organized divisions of the social sciences are almost unlimited in number and variety. Purposes quite remote from the experiences and interests of the learner have usually dominated the selection and organization of these instructional materials. The competition or rivalry that has often developed between the representatives of the different social sciences such as history, economics, citizenship, etc., has tended to perpetuate the confusion in the social studies of our secondary schools.

At the present time a definite movement is under way to select and to organize instructional materials in social studies, especially in the junior high school, with reference to the experiences and interests of the learner, and the recognized needs of society. This means that traditional purposes and materials must be discarded and that new criteria must guide in the selection and organization of social studies materials if these new purposes are to be realized. No real progress can be made in any field without some understanding of the origin, the development, and the relative value of the different phases of the movement.

This work of Mrs. Fancler and Mr. Crawford on "Teaching the Social Studies" gives a comprehensive survey of the guiding purposes and the materials that have been used in the teaching of the different social science subjects in our secondary schools. It gives the background or perspective that is needed for constructive curricular activities, as well as for more effective teaching in this field. The instructional materials and the literature on social science teaching are too extensive for most teachers to attempt to cover. The essence of this material is here made available without undue demands on the time and energy of the reader.

"Teaching the Social Studies" paves the way for an intensive study of any particular problem that may be of interest to a student of social studies. Re'sume's of the findings in the different phases of the work considered are presented without any attempt on the part of the writers to be either profound or prophetic. This volume should help to clarify problems in the social studies field and to stimulate interested students to greater constructive efforts.

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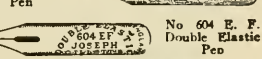

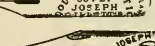

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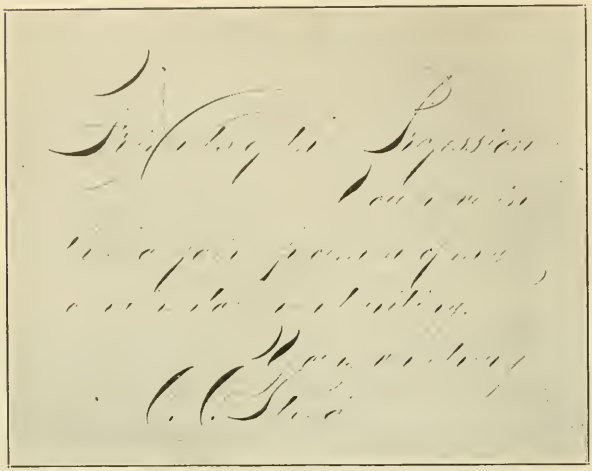
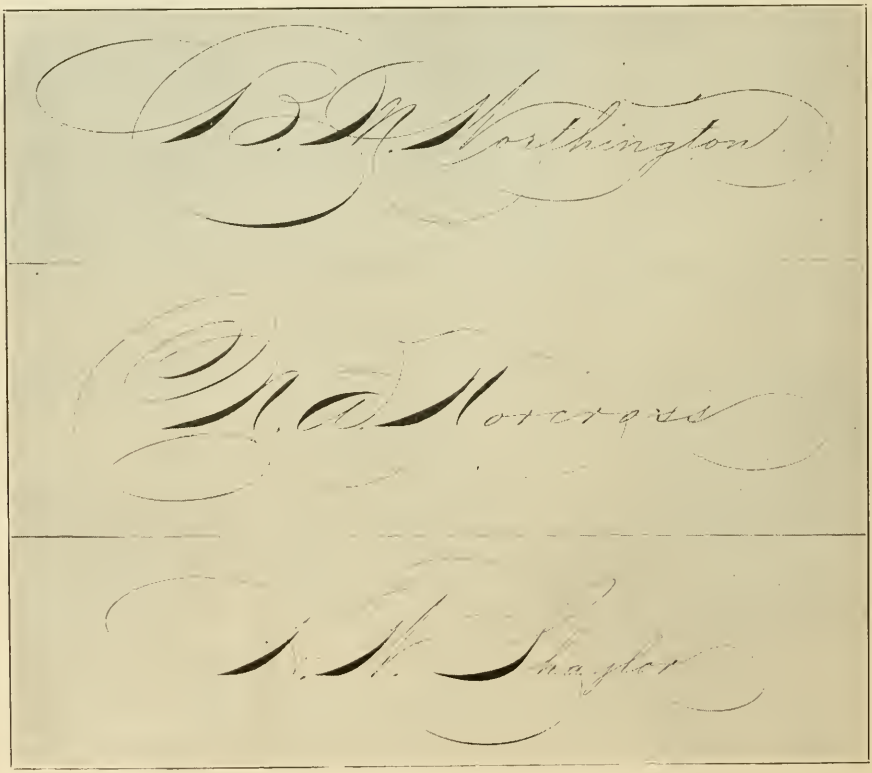


Mr. C. C. Steed, who wrote the above, is a teacher in the Bowling Green, Kentucky, Business University.

Write for book, "How to Become a Good Penman," and beautiful specimens. FREE. Your name on card if you enclose stamp. **F. W. Tamblyn**, 406 Ridge Bldg., Kansas City, Mo.

A package of beautiful cards has been received from H. W. Strickland, 2221 Land Title Bldg., Philadelphia, Pa., who is conducting a very fine engrossing business in that city.



Here are some very skillful specimens from S. S. Skolfield, 133 Morning St., Portland, Me. This work will be a pleasant surprise to many of our readers.

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Furman Summer School, Greenville, South Carolina, June 10 to July 18. Mr. H. M. Hill, formerly Supervisor of Handwriting, Columbia South Carolina, Instructor.

Washington State Normal School, Machias, Maine, July 5 to August 12. Mr. A. W. Tozier, Litchfield, Maine, Instructor.

Colorado State Teachers' College, Greeley, Colorado, June 18 to July 23. Mr. A. M. Hinds, Supervisor of Handwriting, Louisville, Kentucky, Instructor.

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¶ A canvass of our graduates in the spring of 1931, for the purpose of ascertaining the kinds of positions held by them, disclosed that 607 held positions at salaries ranging from $2,500 to $12,000 a year, classified as follows:

General managers, treasurers, and firm members	50
Engaged in public accounting practice on their own account	44
Comptrollers, credit managers, and branch managers	28
Engaged in public accounting as seniors	65
Resident auditors and traveling auditors	63
Assistant treasurers, assistant comptrollers, etc.	45
Office managers, accountants, and statisticians	191
Cost accountants	15
Income tax work	18
Engaged in educational work	30
Buyers, collection managers, merchandise managers, etc.	58

(The BENTLEY SCHOOL *was started in* 1917 *with* 29 *students. The enrollment last year was* 2,711. *The enrollment for this year will be published after mid-year.)*

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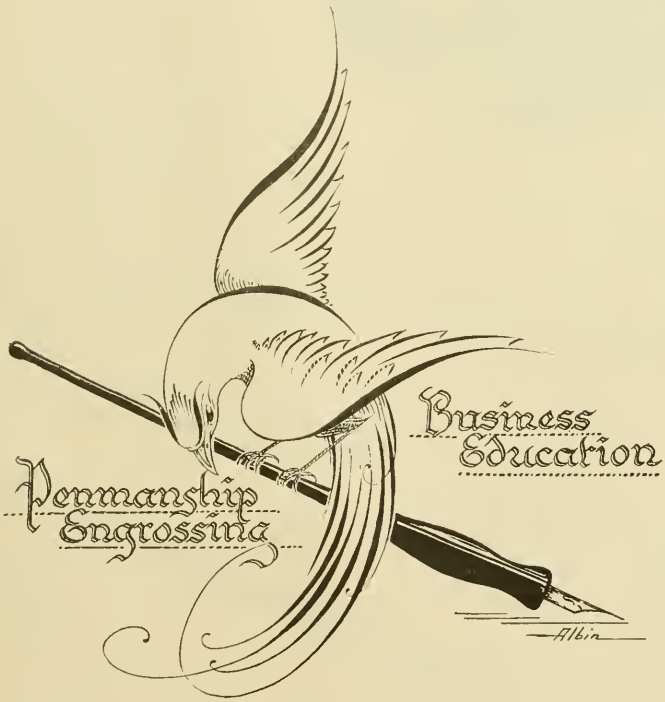
The BENTLEY SCHOOL *of* ACCOUNTING & FINANCE

921 BOYLSTON STREET, *Boston, Massachusetts*

H. C. BENTLEY, C.P.A., *President*

Vol. 37 MAY, 1932 No. 9

The EDUCATOR



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Scale three is shown herewith. It contains a satisfactory standard for grade three, as shown in the center of the scale. On the right is a specimen of handwriting which is very satisfactory for grade three, and on the left is shown a specimen of handwriting which is unsatisfactory for grade three.

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Scale 1 for Grade 1, per dozen	$1.92
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THE GREGG PUBLISHING COMPANY

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The Educator

VOLUME XXXVII COLUMBUS, OHIO, MAY, 1932 No. 9

NATIONAL COMMERCIAL TEACHERS' FEDERATION

A meeting of the Executive Committee of the National Commercial Teachers' Federation was held in Chicago on March 19. It decided to hold the thirty-fifth annual convention at the Stevens Hotel, Chicago, December 27, 28, and 29.

The general theme for the convention, around which the program will be built, is **"Business Education in a Period of Business Readjustment."** It is the desire of the committee to prepare a program that will prove interesting and helpful, and suggestions from the members will be most welcome.

THE E. C. T. A. PENMANSHIP EXHIBIT, HOTEL PENNSYLVANIA, N. Y., MARCH, 1932

The Penmanship Exhibit at the E. C. T. A. meeting in New York was one of the best that has ever been gotten together. There were fine scrap books from H. P. Behrensmeyer (2), Quincy, Ill.; E. M. Coulter (2), Roanoke, Va.; W. C. Brownfield (2), Cleveland Heights, Ohio; T. G. O'Brien (1), New York City; M. J. Ryan (7), Philadelphia, Pa.; H. W. Patten (12), North Haven, Conn., and many others.

There were fine pieces of engrossing, including the A. N. Palmer memorial by W. A. Baird which is a superb piece of work, two fine pieces of engrossing by H. W. Strickland, of Philadelphia, Pa., and others. Rene Guillard of Evanston, Illinois, sent eleven large mounted pieces of signatures in fine ornamental style, and S. E. Bartow of New York, furnished some large original sheets of fine signatures in ornamental style, which have appeared from time to time in the American Penman.

A large autograph book, the property of H. P. Behrensmeyer, Quincy, Ill., attracted much attention. It contained the signatures and flourishes of many penmen, past and present, of superb quality, and is highly prized by its owner.

Mr. H. W. Patten as chairman of the above mentioned exhibit, is to be highly complimented on the success of this exhibition. He has been a sincere lover of fine handwriting for many years, as well as an ardent booster for the cause of better penmanship.—The Educator.

W. H. BODENHEIMER

On March 22nd, W. H. Bodenheimer was trapped in a fire which swept the Elm Hotel, in the down town district of Dallas, Texas, where he lived.

This word was sent to us by J. Austin Brooks. We have also heard from W. A. Weaver, handwriting expert and penman of Dallas, Texas. He states that for many years Mr. Bodenheimer was one of the leading penmen and teachers of penmanship in the public schools of Dallas. For many years he was compelled to give up public school teaching on account of defective hearing and speech. However, in spite of his physical handicap, like many other good penmen he was able to make his own living with his pen. He was a familiar sight on the streets of Dallas, Texas, where he wrote cards and did other kinds of pen work. No one ever lived who loved good pen work better than did Mr. Bodenheimer. Mr. Weaver, who knew him well and who never failed to stop at his desk when passing, states, "In many respects he was a wonderful man, highly educated and a great teacher for many years, and was a grand old man."

He was born in Tennessee, July 26, 1866, was a graduate of the University of Kentucky, and taught school in Tennessee, Alabama and Texas.

We have seen Mr. Bodenheimer's signature to letters for many years. He wrote a very bold, skillful style and kept in touch with the leading penmen in the profession. At this time nothing is more appropriate as a tribute to Mr. W. H. Bodenheimer, the penman and teacher, than to reprint the marvelous Bodenheimer signature which A. D. Taylor wrote some years ago.

He was survived by three sons and one daughter.

Written in the nineties by A. D. Taylor.

THE EDUCATOR

Published monthly (except July and August)
By THE ZANER-BLOSER CO.,
612 N. Park St., Columbus, O.
E. A. LUPFER ——— Editor
PARKER ZANER BLOSER ——— Business Mgr.

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THE EDUCATOR is the best medium through which to reach business college proprietors and managers, commercial teachers and students, and lovers of penmanship. Copy must reach our office by the 10th of the month for the issue of the following month.

Timely and Practical Handwriting Helps

For Teachers and Pupils

By E. A. LUPFER

Article Nine

Lincoln said: "I will study and prepare and perhaps some day my chance will come."

Never before has there been more need for preparation than today. Competition is keener and naturally one who can do things better has the advantage.

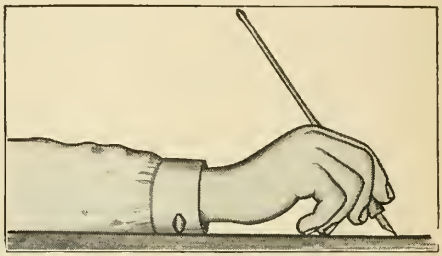
Handwriting

Good handwriting will help you to make higher grades in all subjects in school. This will make your teachers and acquaintances have a better opinion of your ability to do things neatly and well. When they are called upon to assist in finding someone for a position they think of the one who does the best work and recommend him the strongest.

If you think business men do not request good writers you are mistaken. They want employes who can write legibly and quickly. **Illegible writing is costly and is a sign of ignorance.**

You can't afford to be a poor writer. When it comes to getting a good clerical position you can't even "get to first base" with illegible scrawly writing.

It takes so little effort to acquire a neat business hand. Do it now while you are in school. Conscientious effort is always rewarded. And remember, skill and knowledge has proven more dependable than many bank accounts.



Keep heel of the hand up off the paper. Curves fingers naturally. Notice angle at which pen is held. Use a free sliding motion. Roll up sleeve or take off heavy coats or sweaters. The arm should not be hampered by tight clothes.

CORRECT AND INCORRECT LETTER FORMS

Many do not have a clear mental picture of each letter and, therefore, do not know what is wrong with poor letters. A study of the accompanying letters will aid in forming better ideals. The aim is to show wherein the letters are not correctly made.

CORRECT	INCORRECT	
i	i	Down stroke curved.
	i	Looped like small e.
u	u	Top not even.
	u	Unequal spacing of parts.
	u	Unequal slant.
w	w	Slant not parallel.
p	p	Upstroke not curved.
	p	Top of p not tall enough.
	p	Exaggerated slant.
n m	n m	Uneven top.
	n m	Unequal slant.
	n m	Uneven spacing.
	n m	Points instead of curves.

CORRECT	INCORRECT	
	w	Unequal spacing.
	w	Hook does not curve.
e	e	Down stroke not straight.
	e	Loop not opened.
t	t	Wrong slant.
	t	Upstroke and down stroke too far apart.
t t t		Crossing of t's incorrect.
	n m	Curving of last down stroke.
v	v v	Top uneven.
	v	Point instead of curve.
	v	Incorrect slant.
x	x	Incorrect slant.
y	y	Slants not parallel.
	y	Should begin with overstroke.

o a d g q	o o a d g q	Connecting beginning stroke an undercurve making ovals too narrow.
	o w d y y	Overstroke too short, causing oval to not be closed.
	o a d g q	Down stroke off slant.
	o a d g g	Down stroke not straight to line.
	o a d g g	Overstroke curved down too far; should flatten horizontally at top.
	o a d g g	Oval off line; too small.

The above analysis appears in Remedial Handwriting for Normal Schools, by Myers and Warner.

190 Handwriting should be neat and legible. H Homonyms Hyphen

No. 190. Legibility is one of the important requisites of good handwriting. Study the essential parts of each letter with legibility in mind. There are certain characteristics in every letter necessary to secure legibility. Study the Roman alphabet in connection with script. There is a close similarity. Pick out the individual difficulties and work on them separately.

191 therefore therefore therefore therefore
handwriting handwriting g g
h h h h h h h h h h h h h h
wr wr wr wr wr wr wr wr wr wr
ti ti ti ti ti ti ting ting ting t
dw dw dw dw dw dw dwr dwrit

No. 191. The above are interesting combinations and letters. Repeat one letter or group of letters until you can write the exercise well. Don't jump from one thing to another but learn to be persevering.

Express as fractions:

10% 25% 12½% 16⅔% 66⅔% 75% 80% 83⅓%

Fill the blanks:

192 10% of $6000 means ___ × $6000 and is ___
66⅔% of 12 bu. means ___ × 12 bu. and is ___
16⅔% of 17 mi. means ___ × 17 mi. and is ___
37 = ___% .165 = ___% .75 = ___% .035 = ___%

No. 192. Correlate your handwriting with other subjects. Use it in the arithmetic class. Nothing is more detrimental to good arithmetic than poor figures.

193 O O O O O E E E e e e e e

No. 193. An occasional limbering up of the arm is advisable at any stage of progress. It is especially desirable when the movement seems cramped and stiff. One of the best exercises is repetition of the indivdual or joined letters.

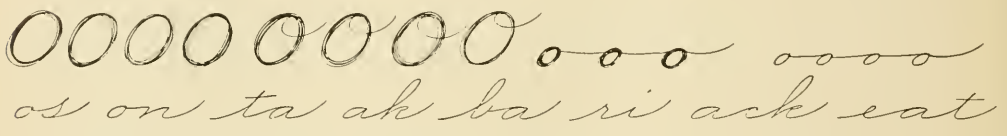
205

No. 205. It is necessary to frequently call attention to position. Teachers should each day see that every pupil is in a good healthful position. Refer to the October lesson on position.

206

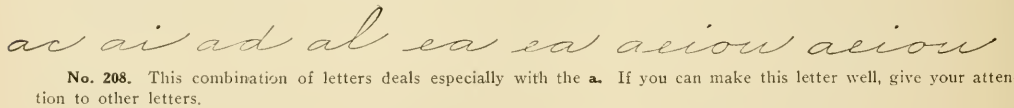
No. 206. Fluency of the motion to the right is important and can be developed quite readily by using wide, low, running exercises. Try different letters as suggested above.

207

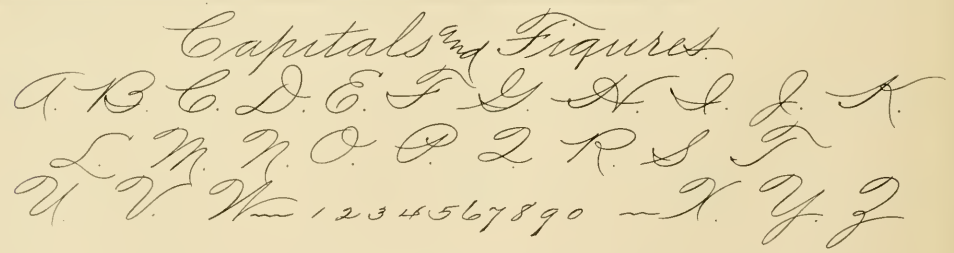


No. 207. The good teacher will spend much of her time assisting pupils in improving difficult letters. Some letter combinations are easy for some students but difficult for others.

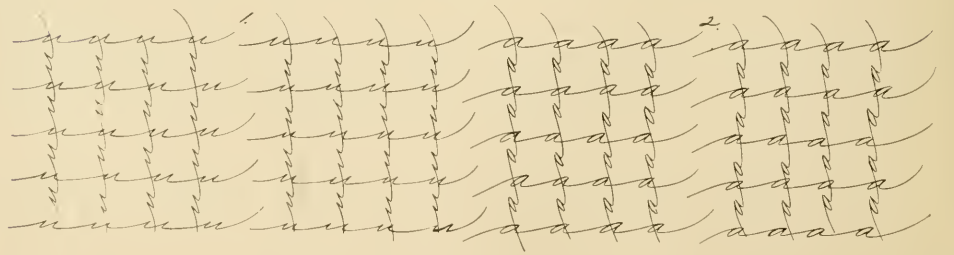
208



No. 208. This combination of letters deals especially with the **a**. If you can make this letter well, give your attention to other letters.



This set of dashy capitals and figures was made by M. A. Albin, penman in the Draughon's Business College, San Antonio, Texas.



A favorite exercise used by M. A. Albin, penman in the Draughton's Business College. It encourages freedom to the right and regularity of spacing.

PORTLAND BUSINESS COLLEGE

PORTLAND, OREGON

A. P. ARMSTRONG, LL. B., PRINCIPAL

April 30. 1906.

Dear Madam:

Specimens of penmanship will be mailed you today, which please accept with my compliments

Very truly yours,

A. P. Armstrong.

Penmanship is an excellent tool for the advertising man, whether he be from a business college or an automobile sales force. Any business in which the mails play an important part can profitably use the services of a good penman. While Mr. M. A. Albin was in the Portland Business College he wrote many letters like the above which were sent out to prospective students. Notice the accuracy and beauty.

Practical Handwriting

By the late C. P. ZANER

Keep down strokes straight. Study spacing between words. Examine beginnings and endings.—Keep finger slipping.

Many people prefer few, short loops, simple capitals, rounding minimum letters, and narrow ruling.

If you are a lover of the simple and the plain and the easy, you will no doubt admire this style of writing. You will find that loops have been shortened and omitted and some initial and final strokes have been dropped, thereby abridging effort and space. These short loops will certainly not require much if any finger action, while the occasional pen liftings as in **f** make it possible to do work with a trifle more certainty than in case the pen is not raised in the middle of a word.

A FINAL WORD ON INDIVIDUALITY

Individuality is something we cannot well foresee in writing, but we can learn to recognize it as it unconsciously appears. After having practiced the preceding variations from the normal or standard hand, it will be observed that some have written one style best and some another. Each, hereafter, should be encouraged to write that style which he or she admires most and writes best and most easily. For be it remembered that no writing is good that is not plain in form and fairly free and rapid.

From this on, each should be allowed a certain freedom in choice of style, but each should be criticised whenever the writing shows tendencies toward too much slant and consequent angularity; or toward too much compactness and cramping; or toward too much rotundity and slowness. Individuality does not imply peculiarity, but something distinctive. One's writing should not be so peculiar as to attract special attention because of oddity, but it may attract attention because of its excellence.

Keep minimum letters uniform in height by seeing that the hand glides gently toward the right across the page. Shift elbow occasionally between words.

Good writing is more than an accomplishment; it is a modern need, the passport to good business positions.

What is good writing? Study the thought in the copy as well as the form of it. Good writing is easily within the reach of all who will study and practice in the right manner—as heretofore illustrated and explained. Coupled with good spelling and accurate mathematics, it is a passport to the best business positions. Watch position, study form, practice carefully, and success will crown your efforts. Make good writing habitual.

LETTER WRITING

Letter writing is an art all should acquire. More letters are written today than a decade ago—perhaps ten times as many. And letters are of more importance, too. They contain important orders for goods, explicit instructions for transactions, and not infrequently matters pertaining to peace or war.

The first essential of a good letter is clearness of thought and expression. This involves composition, grammar, spelling, capitalization, and punctuation. Do not neglect this part of your education. The second essential of a good letter is its form as concerns arrangement upon the page, penmanship, etc.

Study the location of each part of a letter, not the spacing between the various parts, and then see how gracefully, accurately, and expeditiously you can execute it, omitting no essential detail, nor slighting any thing so small even as a comma. Read the italics and the letter before starting to transcribe. Be sure you see clearly then practice to realize your vision.

Good writing is a commercial asset that is worth much more than it costs to acquire.

Good writing is a concrete indication that its possessor is careful, industrious, and systematic.

Good writing is a combination of mental and manual training, and the habit of recording thought plainly.

A good handwriting can neither be bought nor sold, but is acquired by the coin of intelligent toil

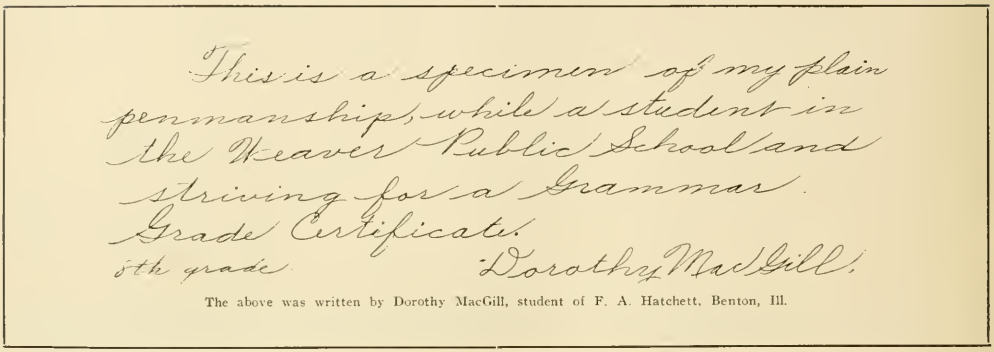
A good handwriting is a social service possession because it serves both the writer and the reader.

A good handwriting becomes a personal trademark and a life companion and protection.

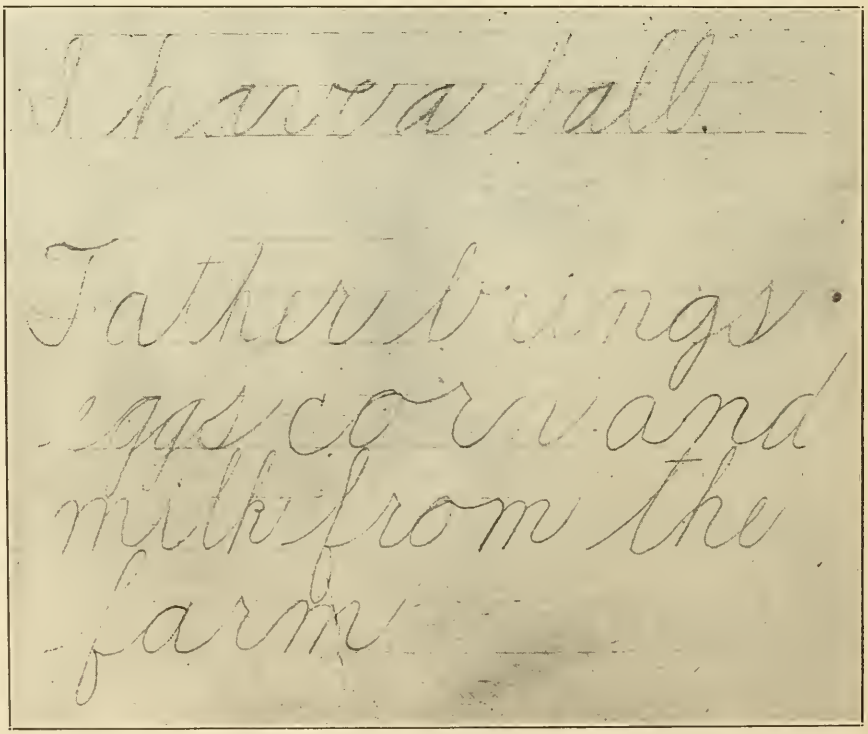
The copies in the lesson this month by C. P. Zaner are worth your careful study. It has always appealed to your editor that these copies are some of the best that have ever been written by any penman. They contain grace, beauty, uniformity and accuracy. There is enough work on this and the preceding page to keep students busy for months. Work on each sentence alone, then take the difficult words and letters and master them. The ability to write a hand nearly equal to the copies will be worth thousands of dollars to any young man or woman.—Editor

SEND CORRELATED MATERIAL

The teaching of handwriting becomes interesting when it is **correlated** with other subjects. Send us samples of your handwriting embodying the correlation plan.


This is a specimen of my plain penmanship, while a student in the Weaver Public School and striving for a Grammar Grade Certificate.
8th grade Dorothy MacGill.

The above was written by Dorothy MacGill, student of F. A. Hatchett, Benton, Ill.


I have a doll
Father brings
eggs, corn and
milk from the
farm

Stoneham, Massachusetts, believes in large writing for primary children and is getting commendable results. Their penmanship work is actually correlated with language and other work. The above writing was done by two different students in the Stoneham, Massachusetts, schools. The first line was written by a first grade pupil, Hermione Stoumbelis of East School, Miss Welch, teacher. The bottom part was written by Helen Price, a second grade pupil in Miss Hedberg's room in North School. Miss Anna M. Regish is the supervisor, directing the handwriting of the Stoneham schools.

Anna Sampson Mar. 4, 1932
Dean School Writing
Lesson 15.

These are the abbreviations to be used when the names of states are not written in full.

Ala.	Conn.	Ind.	Mass.
Ariz.	Del.	Kans.	Mich.
Ark.	Fla.	Ky.	Minn.
Calif.	Ga.	La.	Miss.
Colo.	Ill.	Md.	Mo.

Anna Sampson is a fifth grade student of Miss Hubby in Dean School, Stoneham, Massachusetts, where Anna M. Regish is the supervisor.

Boost and the world boosts with you.
Knock and you're on the shelf;
For the world gets sick
Of the one who'll kick
And wishes he'd kick himself.

Boost when the sun is shining.
Boost when it starts to rain;
If you happen to fall,
Don't lie there and bawl
But get up and boost again.

Jacob Skop, who penned the above, is an exceptional student of penmanship. He is a student of the Felton Grammar School, North Tonawanda, New York—E. P. Vincent, supervisor. The schools of North Tonawanda have maintained very high standards in handwriting for many years.

Mervin A. Albin

THE HOOSIER PENMAN
by His Friends

The Educator has always believed in the policy of complimenting those who have devoted their lives to the promotion of penmanship, and has from time to time paid special tribute to various members of the profession. The interest which this material arouses, as indicated by appreciative letters which we have received from our subscribers from time to time, makes us feel repaid for the effort and money spent in collecting information and penwork and making engravings.

Unfortunately space and money do not permit our paying tribute to all of the fine men and women who are serving the profession and who deserve special recognition.

We hope that the work which we are presenting this month from the pen of that skilled penman and teacher, M. A. Albin, will inspire young men and women to turn to penmanship for profit and recreation that it will show how penmanship will enrich their lives as it has that of Mr. Albin; also that it will show that penmanship as a business offers substantial returns financially. We also hope it will stimulate the old timers on to higher attainments.—EDITOR.

Early Life and Education

The subject of this sketch was born October 25, 1877 and reared on a small farm in Elkhart County, Northern Indiana, near the town of Nappanee, the childhood home of H. B. Lehman, the well known penman of St. Louis, Mo. His father was of Scotch-Irish stock—American since pre-revolutionary times, and his mother was of German descent. His entire minority was spent with his parents on the farm.

He first attended the rural schools and the high school of Nappanee. Being bent on getting a higher education he attended Northern Indiana Normal School. As a youngster, he was a voracious reader, and missed no opportunity to read a good book. By the time he was fifteen he had read most of the classics, and has been an extensive reader since.

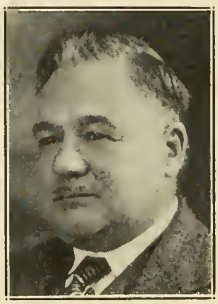
Mr. Albin became interested in beautiful penmanship at about the age of fifteen, a love for it having been inculcated by his mother who was a skillful penman herself. He had little opportunity to indulge his liking for penmanship, as materials were expensive and pennies scarce. Nevertheless, this did not deter him from his ambition to become a penman.

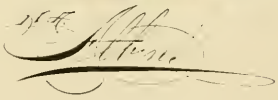
Inspired by Itinerant Penman

One of his early teachers gave him his first idea of modern movement writing, and fired in him a determination to become a real penman. This ambition was further stirred by a few lessons given by an itinerant penman. Young Albin kept pressing forward, missing no opportunity to improve his writing or further his education in other lines.

Professional Training

Being ambitious to carry out his plans of many years, of becoming a professional penman, he planned to attend the Zanerian Art College, Columbus, Ohio. To make it possible to attend this school he borrowed the necessary money from a neighbor farmer who placed implicit faith in young Albin. With everything in readiness, he entered The Zanerian Art College in January, 1899. While there he worked diligently and made an enviable record.





Experience

On leaving the Zanerian, he accepted a position with the Topeka Business College and remained there for two years. He has been engaged in penmanship since that time except for a brief period or two. From the first, he has held some very responsible and exacting positions, filling each in a very satisfactory manner. The keynote of his life has been service of the highest order. After nearly thirty years of service he is actively engaged in penmanship and commercial education, being at present connected with the Draughon's Practical Business College of San Antonio, Texas.

Mr. Albin has held positions in many parts of the United States. He was at one time with the McTavish Business College, Edmonton, Alta.

As a handwriting expert, Mr. Albin has had quite a bit of successful work in the United States and Canada. He is proficient in all lines of pen art and engrossing. He may well be considered about as near to the top of the penmanship ladder as any of his contemporaries. For a large number of years he has been contributing fine pen work to The Educator. He is one of our most versatile penmen, being very individualistic and original in his work.

His Family

He is happily married and has an ideal home. Much of his success is attributable to his wife who has been his chief inspiration and constant helper. He is the father of three children — a son, nearly twenty, and earning nearly as much as his dad, and two very self-assertive youngsters of the feminine gender.

As A Man

Summing up the many sterling qualities of this penman and educator, it is evident that he could have succeeded in nearly any line of human interest. He is a man of thoroughness, tact and daring. In his life are exemplified culture and refinement in their noblest aspects. He is a liberal minded man of the Protestant faith; a teacher by training, endowment and choice.

His splendid contribution to the penmanship profession are worthy of the highest commendation and admiration. He has helped many young people along on the road to better penmanship. Young people should see in the work and accomplishments of this master craftsman a strong incentive to nobler achievements.

W. H. Morgan.

A TRIBUTE TO A FRIEND

It was my good fortune during the winter of 1898 and 1899 to attend the Zanerian Art College. As memory drifts back to those days, I can only recall them as being most happy and profitable. The Zanerian has always been associated in my mind with the highest ideals in life. Its students seem like one big, happy family with mutual aspirations rather than an institution where personal attainment is paramount. When one enters its portals, a spirit of friendliness seems to permeate the atmosphere, and the stranger is comforted with the thought that he is among real friends.

It was in this congenial environment that I first met the young man who has since attained prominence in his chosen profession. This young chap had left the farm near Nappanee, Ind., to take up the work of a penman.

His smiling countenance and genial disposition attracted me and in a short period of time we had become close friends. I learned that his name was Mervin A. Albin, and as we both had ambitions to become penman and had been reared in rural districts where our opportunities were exceedingly limited with reference to progressing in our chosen vocation, this friendship became more deeply rooted.

Nature had endowed me with the handicap of being left-handed, and after making valiant attempts to succeed in my efforts to become a good penman, and finding my progress exceedingly slow, I gave up the futile attempt and transferred all my thought and attention to training an undeveloped right hand. In this work I had the masterful advice of C. P.

Zaner, E. W. Bloser and C. E. Doner and the friendly help of several advanced students. In the meantime friend Albin had left me far in the lurch, in fact I never had a chance with him, but his uncanny ability spurred me on to greater effort of attainment. He surely set a fast pace for me.

His skill was outstanding at an early stage of his career. As his studies progressed this skill was still more manifest, and with the passing of years it has not been impaired, in fact it has become more masterful and inspiring.

He possesses the requisite qualifications for a continued, successful career, which has been his for these many years I have known him. He has a personality that at once attracts and adds friends to the many legions he now possesses. His ability to execute his work in a masterful manner and to inspire confidence in his pupils has won him an enviable reputation as a teacher and artist.

Although it has been over thirty-two years since our student days, our friendship has not diminished. Various positions have necessitated his removing many hundreds of miles but we have kept in touch with one another during the interval.

As I am writing these lines, I have before me on my table a masterful execution of penmanship in the form of my name and address on a communication just received from him, showing that the skill he possessed in his student days is still retained and is just as dashing and captivating to the eye. Years have added to his mastery which is approached by few penman of the present day.

To my mind, there is no greater possession than a true, loyal friend. True friendship cannot be purchased and there is no richer possession with which one can be endowed. Intimate association usually binds friendship with an invincible seal that remains intact through life. Happiness and sorrow alike are shared; new ventures are mutually considered; intimate relationships are discussed and perplexing problems analyzed and solved.

Friendship is a beautiful expression of confidence, and confidence in turn welds the link of friendship more securely with the passing of years.

It is with an expression of just pride that I can claim Mervin A. Albin as a true and loyal friend. Our paths of progress have diverged and I have long since fallen from grace as a penman. My artistic talents, if any, have been expressed in the growing and propogating of beautiful flowers. His ability to inspire young men and women to acquire a good, sound business education, to which is added the ability to write a fine, legible hand, has found expression in the many hundreds of students he has instructed.

I think it is a splendid tribute for the Educator to devote an issue to the life and work of this accomplished artist and commercial educator. He is a man whose life is rich in unselfish service to others; his modesty is worthy of wide imitation and his ability in his chosen profession is unquestioned.

W. F. Christman,
Northbrook, Ill.

I have learned that The Educator intends to feature some pen work done by Mr. M. A. Albin. The Educator will do itself honor to place recognition where it is so admirably deserved.

It was my privilege to work with Mr. Albin for fifteen months, during which time I developed a feeling of firm admiration, not alone for his ability as a penman but also for his unusual ability as a teacher of other commercial subjects, and for his ability to inspire students and win their lasting friendship and loyalty.

W. V. McNamee,
Southland Finance Corporation,
Oklahoma City, Okla.

I have always believed in expressing the good we have to say about our friends while they can know about it, instead of waiting to carve it on their tombstones. At this time I wish to express my appreciation of the highly skillful penmanship of our mutual friend and co-worker, Mr. M. A. Albin, San Antonio, Texas.

I have, many times, derived inspiration from his sparkling gems that have appeared from time to time in our Penmanship Journals. Recently I was favored with some specimens fresh from his pen, that for skill, grace, and artistic beauty, are seldom excelled. Mr. Albin surely ranks high in the galaxy of pen artists.

C. C. Lister,
Brooklyn, N. Y.

I want to congratulate both you and Mr. Albin for this timely recognition of a great penman, who combines with unusual ability to execute, a high ability to teach.

D. C. McIntosh,
McIntosh Publishing Co.,
Dover, N. H.

I am delighted to pay tribute to a man whom I have appreciate for nearly thirty years. I especially appreciate this privilege, because I think it is a fine thing that men who have devoted long years of their life to educational work, and who have made such fine contributions to the educational programs of the country as has Mr. Albin, should be given proper public recognition.

In 1902 I was attracted to the beautiful work in The Educator by Mr. Albin. His contributions, of great variety, were a real inspiration to me, and I am wondering just how many thousands of young people have been inspired to do better things in life by Mr. Albin.

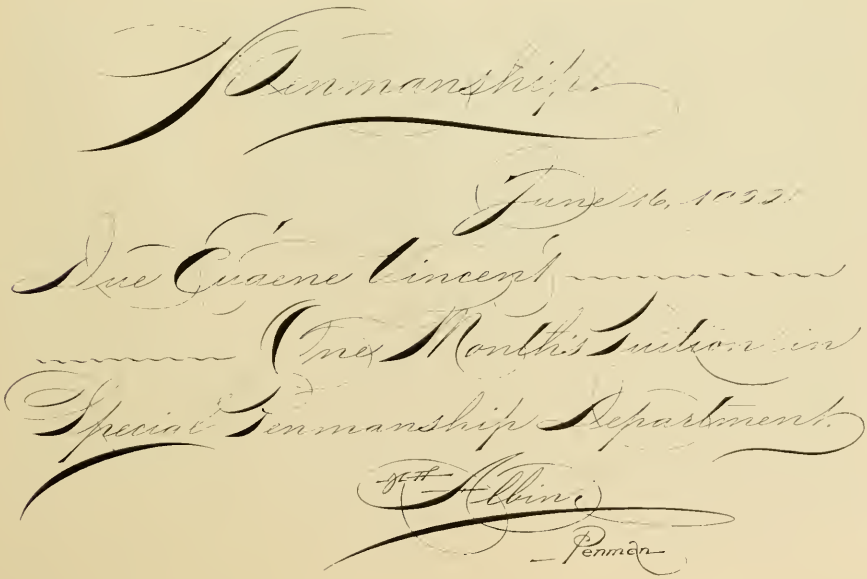
T. B. Bridges,
Treasurer-Auditor, Heald College,
Sacramento, Calif.

I should like to express my appreciation of M. A. Albin who has done a great deal for the cause of good penmanship during the last 30 and more years. Twenty years ago he sent me some specimens of his ornate writing. To me they were a revelation. The boldness of execution, the artistic conception have certainly been a source of inspiration to me during all these years, as his writing must have been to countless others. Long may he live to add his quota to the magnificent specimens that adorn the scrapbooks of the present and future penmen.

J. J. Bailey,
304 Armadale Ave.,
Toronto, Ont., Can.

I consider Mr. M. A. Albin one of the most skillful penmen in America and the readers of The Educator are, indeed, to be congratulated on being in a position to examine some of his very best specimens.

W. S. Ashby,
Bowling Green Business University,
Bowling Green, Ky.



MERVIN A. ALBIN

(Continued from page 17)

I consider Mr. Albin one of the nicest penmen in America, whose inspiration and personity are second to none.

G. R. Brunet,
Lord Selkirk School,
Winnipeg, Man., Can.

Mr. Albin has been a teacher and a penman for a good many years and his work ranks very well with the masters.

H. C. Rice,
Boston, Mass.

M. A. Albin is still, as he has been for so many years, one of the great outstanding penmen of this country. Among the many desirable traits he possesses is the ability not only to execute but to impart this knowledge and skill to others. And above all this he is a staunch friend and a courteous gentleman. It is a genuine treat to know him. "May he live long and prosper."

P. B. S. Peters,
Manual Training High School,
Kansas City, Mo.

We received so many fine letters of appreciation that it was necessary to print only brief statements and to omit others. If your letter has not been printed it has been due to lack of space. We suggest that you write Mr. Albin expressing your admiration of his work.
—EDITOR.

Mr. Albin has for many years been an honored light in our profession.

H. P. Behrensmeyer,
Gem City Business College,
Quincy, Ill.

It was my pleasure to be associated with Mr. Albin during his first years of teaching, as he came direct to the Strickler's Topeka Business College upon graduation from the Zanerian Art College.

His first talk to the students proved to us that we had not made a mistake in selecting him to head the Penmanship Department.

M. H. Strickler,
President, Topeka Business College,
Topeka, Kansas.

Mr. Albin is well read and possesses a collection of rare books which any "bookworm" would envy.

He is a man of high sense of humor. He is genial and affable in his ways, a believer in "perserverance is the price of success". Integrity and honesty are prominent traits in his character; industry, untiring efforts, and correct habits of life are his goal.

Mr. Albin has one of the characteristics of America's finest penmen—extreme modesty.

R. E. Seay, A Co-worker.

Monsieur A. Albin, to my opinion, is one of our leading penmen in America.

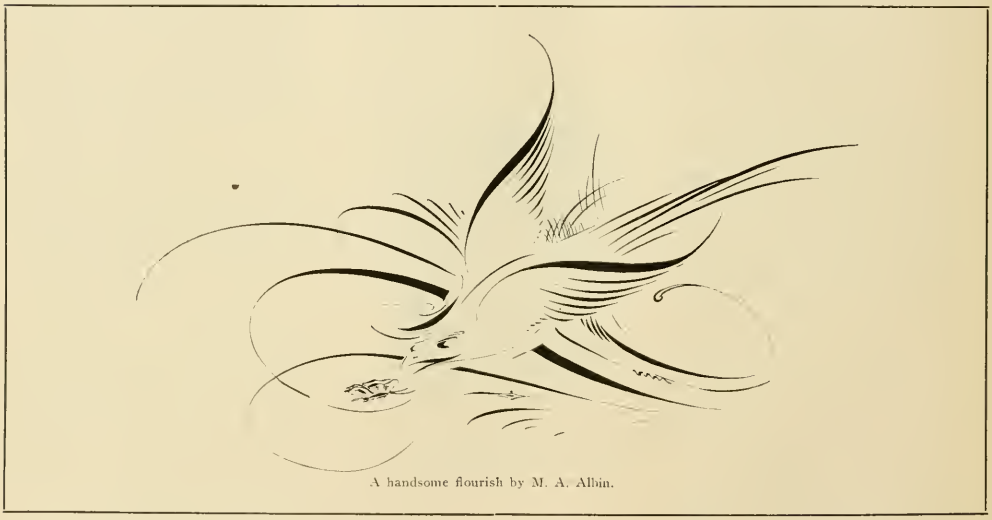
J. O. Brunet,
203 Lawndale Ave.,
Norwood, Manitoba.

Mr. Albin is in the front rank of our present day penmen. I am a great admirer of his work.

H. W. Patten,
North Haven, Conn.

Such "pen art" as Mr. Albin can "spill" on paper is rare indeed. All hail to one of the "Kings of the Quill."

Geo. H. Zinnel,
Handwriting Expert,
Minneapolis, Minn.



A handsome flourish by M. A. Albin.

I consider Mr. Albin one of America's leading penmen. While he has given much time to penmanship, he is also an all round commercial teacher.

S. E. Bartow,
New York, N. Y.

I have no hesitation in saying that Mr. Albin's work is handsomely and artistically done.

E. H. McGhee,
The McGhee Studio,
Trenton, N. J.

I consider Mr. Albin a personal friend as well as a friend of the profession and one of the leading expert penmen of the United States.

R. R. Reed,
Ferris Institute,
Big Rapids, Mich.

Mr. Albin has the soul of an artist, the steadiness of a surgeon, and the patience of Job; and these three characteristics are united with untiring industry. The result is the production of much pen work of a quality few men of the last hundred years can equal.

Arthur G. Skeeles,
Supervisor of Writing,
Columbus Public Schools,
Columbus, Ohio.

I remember with great pleasure Mr. Albin's careful, painstaking work, his interest in every student, his attitude of helpful cooperation in building and promoting the interests of his department, and his rare skill as a penman and a teacher.

It is certainly a great privilege for one to have worked as long in the schoolroom as Mr. Albin has and always receive the appreciation and sincere regard of those with whom one has been associated.

Robert C. French,
Headmaster, Silver Bay School,
Silver Bay on Lake George, N. Y.

I became intimately acquainted with Mr. M. A. Albin in a social way; and had an opportunity to observe his methods of teaching and to examine many different styles of his plain and ornamental penmanship, lettering, engrossing, etc. I can honestly state that he is one of the most versatile pen artists with whom it has ever been my privilege to be associated.

Mr. Albin possesses an unusually pleasing personality, makes friends readily, holds their good will, and commands their utmost respect at all times.

P. B. Dixon,
Texas Business Institute,
Houston, Texas.

Mr. M. A. Albin and I attended the Zanerian College at the same time. He was an indefatigible worker and artist.

As years rolled on he gained knowledge and experience and today Mr. Albin is recognized as one of America's finest penmen. Hats off to Albin!

R. E. Wiatt,
Supervisor of Writing,
Los Angeles City Schools.

Many years ago, when I first became interested in penmanship, I received considerable inspiration from Mr. Albin's work run from time to time in The Educator. He has not only contributed an unlimited amount of fine penmanship to our profession, but he has also influenced thousands of young people to acquire a good handwriting.

S. E. Leslie,
The Leslie Studio,
3201 Euclid Avenue,
Cleveland, Ohio.

I am an admirer of the penmanship work of Mr. Albin. His work has the sure touch and the fine technique of the true artist-penman.

E. C. Mills,
P. O. Drawer 982,
Rochester, N. Y.

Mr. M. A. Albin was for two years principal and supervisor of all penmanship instruction in our school. He is not only a superb penman himself, but he has the happy faculty of creating enthusiasm for good writing among his students.

While with us his services as an engrosser were much in demand and many of the most beautiful samples of penwork ever seen in this country came from his skillful pen. I feel that Mr. Albin stands today among the top-notchers of his chosen specialty and his work always shows such exquisite care both as to symmetry of design and detail of execution that it is quite distinctive. He is at home with pen and brush at all kinds of work from plain rapid writing to flourishing and the most elaborate pen drawing and engrossing.

His genial personality made him a general favorite and we all enjoyed his stay with us. When he left Canda for a larger field in the United States he left a host of friends who will long remember Mr. Albin and his penmanship.

J. C. McTavish,
McTavish Business College,
Edmonton, Alta., Can.

I am glad to be able to express in this way my admiration of Mr. M. A. Albin whose personal charm and ability with the pen entitle him to the eminent place that he occupies in the penmanship profession.

Robert O. McNiel,
424 Campbell Avenue,
Roanoke, Va.

Mr. Albin was principal of the Business School and instructor of penmanship at this institution for eight or ten years, and rendered conspicuous service. Mr. Albin is one of the leading and most able penman of the United States. To those of us who suggested that it was a gift of the Gods, and that he was an exceptionally talented artist, he would say that it only came through persistence and everlasting practice, and that anyone could acquire the same ability if he would spend the hours, weeks and months in practice.

Edward L. Clark,
Dir., Oregon Institute of Technology,
Portland, Ore.

Everything Mr. Albin executes seems to have the touch of the master.

C. A. Barnett,
Supervisor of Penmanship,
Cleveland, Ohio.

Mr. Albin is a wonderful penman and I admire his style very much. His writing is so smooth and clear-cut that it is a pleasure to study it.

A. W. Dakin,
604 W. Colvin St.,
Syracuse, N. Y.

I first met my friend, M. A. Albin, many years ago when I had the pleasure and honor of numbering him among my pupils for a time. He had one of the most acute attacks of the "penmanship bug" of any one I ever knew. Judging from a letter he wrote me recently, time has only had the result of making it chronic.

To a good natural ability Mr. Albin has added many years of diligent, enthusiastic labor and the inevitable result has been the production of one of America's foremost penmen.

Mr. Albin impressed me as being a young man of unusual sterling worth. I am most happy, though not at all surprised, to know that he has done so remarkably well in making for himself a reputation as a penman that but few can equal. Such men are a great credit to the profession, and might have succeeded in almost any line of endeavor.

J. W. Lampman,
Central High School,
Omaha, Nebraska.

I have long been interested in the splendid work of Mr. M. A. Albin. While he is an experienced and well informed teacher of commercial subjects he is also ranking among the best penmen and teachers of penmanship in the land. I have watched his work from the beginning of his teaching career, and each specimen he writes is a bit better than the last one. His penmanship is the result of his ambition of becoming one of the best, and by studying the standard forms and methods of teaching of Lyman Spencer, Flickinger, Zaner, Bloser and others he has achieved the goal of his ambition.

H. B. Lehman,
Cleveland High School,
St. Louis, Mo.

In selling cards and pen work, Mr. Albin has found that it pays to prepare attractive signs and samples. The above shows some very delicate cards written by Mr. Albin and mounted on a decorated background which greatly enhances the beauty of the sign. We would suggest that you prepare a similar set of samples and exhibit them in some store. It will help you to secure orders.

MAKE YOUR OWN SHOW CARDS

By MAXWELL L. HELLER, B.A., M.A., LLB.

Head of Art Department, Seward Park High School, New York City. Author of THE NEW STANDARD LETTERER and SHOW CARD WRITER, and HOW TO LETTER

A series of five lessons, to enable any shopkeeper or clerk without talent, to make effective show cards.

LESSON No. 5

SHOW CARDS FOR EVERY OCCASION — DEVICES FOR MAKING ILLUSTRATION EASY

Take Advantage of Holidays and Public Events to Create Sales

The resourceful merchant takes advantage of every opportunity to promote his sales. National and local holidays are the most obvious occasions for the merchant to display appropriate merchandise. Then of course, each trade has its seasonal sales, January White Goods, February Furniture Sales, etc., besides those created by

Fig. 1—Illustration in silhouette.

the merchant for special purposes, Clearance Sales, Dollar Sales, Inventory Sales, etc. Signs and cards that reflect the spirit of the occasion will help to put over the displays.

Such cards are not outside of the possibility of even your limited abilities to draw and to illustrate. No doubt the first thoughts of 4th of July or Easter or Thanksgiving Day suggest elaborate decoration or illustration, which it is impossible for you to draw. This need not discourage you, however. The trick is to get up a simple idea—something which will be an accessory and which will not detract from the main theme of the card. It must be some device that will symbolize the idea simply, and not dominate the card.

Current magazines and newspapers will have many pictures that will suggest ideas. Frequently a picture, which it would be very difficult for you to copy and transfer to a card, can be very easily simplified by merely tracing the outline of it and painting it in solid like a shadowgraph or silhouette. Such simple designs may be duplicated by the dozens, if you cut out a pattern from the original and trace it on your cards leaving appropriate space for the lettering on each card. Fig. 1.

If filling in the outline solid with black or even with color, will make too heavy a design, you may finish it in spatter work. This is done very easily. Place your cut-out on the card. Dip an old tooth brush into the black ink or thin color. Pass your knife blade over the bristles. The paint will come down on your stencil in a barrage of dots. A similar effect may be obtained perhaps even more easily, with a sprayer or atomizer. Very effective cards can thus be made in any number desired. The spraying may require a little practice, as the first results may be somewhat uneven in tone. Fig. 2.

In Fig. 1 is shown a simple Independence Day device done in silhouette by means of a cut stencil. The stencil should be cut out of fairly stiff paper or cardboard to permit you to run your pencil around the holes swiftly without tearing or stretching the holes. Thus the stencil may be used any number of ttimes. Fill in outlines with ink or thin show card color.

In Fig. 2 is shown an Easter design done in spatter. For spatter work it is essential that the design be cut out in stencil, and held in fixed position over the card, while the spray is being applied.

The following holidays and public occasions are some for which appropriate decorations may be devised.

New Year's	January	1
Lincoln's Birthday	February	12
Mardi Gras	February	....
St. Valentine's Day	February	14
Washington's Birthday	February	22
Inaugural Day	March	4
St. Patrick's Day	March	17
Easter Day	March-April	
Moving Day	May	1
Memorial Day	May	30
Mothers' Day	May	....
Flag Day	June	14
Fathers' Day	June	....
Independence Day	July	4
Jewish New Year	September	....
Labor Day	September	....
Columbus Day	October	12
Hallowe'en	October	31
Election Day	November	....
Armistice Day	November	11
Thanksgiving	November	....
Christmas	December	25

Other occasions like Clean-up Week, Safety Week, Fire Prevention Week, Old Home Week, etc., should be taken advantage of.

Cards With Pictures

For the occasional card, which is not to be duplicated, an attractive picture from a magazine cover or elsewhere may be cut out, close to the edge, so that no background shows. This picture should be placed on the card (not mounted) and the lettering laid out, with due regard for the rule of margins and principles of design taught in these lessons. Fig. 3.

The placing of the picture should be carefully marked out in pencil. Do the lettering first and when completed and dry, mount the picture in place. For this purpose do not use paste or glue. Rubber cement, which you may obtain in any drug, hardware or auto supply shop, should be used. This should be spread on the back of the picture and allowed to set before the picture is mounted on the card. Rubber cement will not shrink or buckle even the thinnest paper. If any of the cement gets on the picture or mount where you do not want it, allow it to dry and then rub it off with any soft rubber.

Duplicating Sales Cards

In arranging the display cards for a sale, you might decide to use one design throughout all the cards. Such cards are usually of the same size, with the copy referring to the sale the same on all. Each card also carries individual copy descriptive matter and

Fig. 2—This picture was cut from a newspaper and mounted.

price perhaps, referring specially to the merchandise with which it is displayed.

For instance, if the occasion were an Inventory Sale, a general layout for a price card might be adopted. The words "Inventory Sale" would appear on all. Each individual card would then have additional copy about specific merchandise.

Such a problem could be solved in one of two ways. You could have the printer set up and print cards with an arrangement of the words "Inventory Sale", leaving space to letter in the special copy. This, however, is apt to be proven expensive, especially if you do not need very many cards. On the other hand, you can very well do the whole job yourself.

Suppose you had to make twenty price cards for this sale. The following methods would save time:

Cut out twenty cards 5½ x 7 from full-size sheets, 22 x 28 inches, by halving, making four 11 x 14, halving these and getting eight 7 x 11, and finally

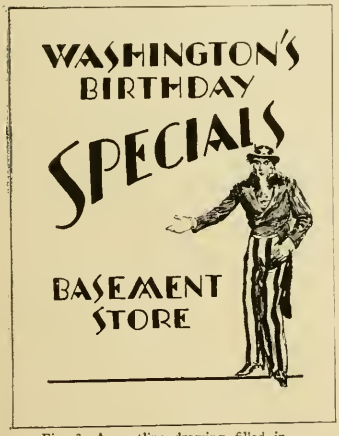


Fig. 3—An outline drawing filled in with spatter.

halving each of these, giving sixteen 5½ x 7 inches. The other four required to make up the twenty can be cut out of a quarter size card, 11 x 14. On a sheet of wrapping paper 5½ x 7 inches draw the desired layout. Now mount the layout on the drawing board to the extreme left. Arrange four cards alongside, lining them up horizontally with the layout with the use of your T square. Fix the cards by pushing thumb tacks alongside the edges. The broad heads will hold the cards in place. Do not mar the cards with thumb-tack holes.

By placing the T square at the lines of the layout on the wrapping paper model, they can be successively drawn upon the four cards, very quickly and without measuring. This will give us the heights of the masses. To get the width, remove the wrapping paper model, and folding back the paper under each line and laying it upon the corresponding line in each of the cards, one after the other, the widths can be marked off on the card. In the same way, the lettering can be laid in, thus saving the time of working out the spacing of letters and words. This should be done line for line on all four cards, that is, "Inventory" should be laid in on all four cards, then "Sale" on all four cards. This process repeated five times will make twenty cards. They are now ready to receive the individual lettering that is to go upon each card.

Another method of reproducing the layout from the master copy on the wrapping paper is by means of tracing. For this purpose carbon paper must never be used, as the carbon is oily and show card colors and inks roll off the lines, which cannot be erased clean. Graphite paper should be used. The marks made by it are easily covered, and can also be easily erased with other pencil lines.

Place the graphite paper upon the card. Upon this place the master copy. Square them up with the T square and fix the three with thumb tacks, so that they will not move. Now with a blunt instrument, go over the master layout, and if enough pressure is used the design will be perfectly reproduced on the card. Before removing all the tacks lift up the bottom of the paper to see if the tracing is complete. This method is not as fast as the first, but where an elaborate layout is involved it is the better one to use.

Should graphite paper not be obtainable, much the same effect may be obtained rubbing the back of the master layout with a very soft pencil. This will do away the need of graphite paper, as the lead on the back will transfer to the card. Unless a very soft pencil is used, this method will not be successful. Unless you are careful this latter method is apt to be messy, though with care the card may be cleaned thoroughly with art gum after it is inked and dry.

Still another method of duplicating cards is with the use of a stencil. Here a stencil is made of the master layout, as suggested in other parts of this lesson, and successively traced on each card.

A new standard typewriter that contains a number of exclusive features has just been announced by the Burroughs Adding Machine Company, Detroit, Michigan.

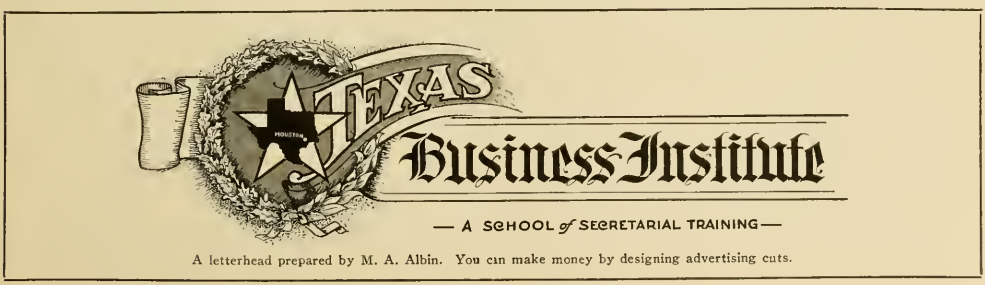
The new machine is of distinctive appearance and pleasing design. It is finished in black enamel, with black crystal panels at sides and back, and chromium plated fittings. The mechanism of the machine is almost completely enclosed, a feature that protects it from dust. It is of sturdy construction throughout, benefiting from the precision-manufacturing methods developed by this company for other types of office machines.

A light, positive key-touch is an outstanding feature of the new typewriter. By an exclusive method of balancing the type-bars a smooth, direct action is obtained that permits fast, accurate operation.

The carriage of the machine also presents a number of new developments in typewriter construction. In most cases these refinements, which include a rigidly controlled carriage, a new type of variable line spacer, and a new paper feed construction that permits writing to the exact bottom of a sheet, are features taken from Burroughs bookkeeping machines.

Another feature of the new typewriter is the shift. It is known as a balanced shift in which the carriage remains stationary and in which the platen alone is shifted. This permits a more durable carriage construction and tends to increase its length of service.

Other features include a shift-lock on both right and left shift keys, front margin stops and scale, an eleven-inch platen with ten-inch writing line on a standard width carriage, ball bearing rollers, and a new, positive back-space mechanism.



A letterhead prepared by M. A. Albin. You can make money by designing advertising cuts.

Muscular Movement Handwriting and the New Curriculum

By DAISY G. ALLEN,
Supervisor of Penmanship, Connellsville Public Schools,
Connellsville, Pa.

(Given before The Pennsylvania Educational Association.)

The American school during the last few decades, has been the scene of a never-ending battle concerning curricula. Never has any one group won out entirely—the curriculum of the great majority of our schools today is the result of a compromise between the various forces which have been trying to bring in or throw out this or that subject. The development of special supervision, too, in different subjects, including penmanship, has ordinarily been the result of the pressure brought to bear by various groups, whether these groups were teachers, parents, or lawmakers influenced by the business men of the particular state.

With the development of educational philosophy now being disseminated throughout the land in countless teachers' colleges and normal schools, since nearly every teacher nowadays aspires to study in some professional school, there is bound to be a new examination of the curricula of our schools with a view to clearing them of subjects not rightfully there; that is to say, subjects which are not in accord with the particular philosophy of education in current vogue.

The curriculum is just now coming in for a great deal of attention. My question for discussion is, "How is handwriting, and particularly musculjar movement handwriting, going to measure up to the new standards of the curriculum makers, both as regards its presence there at all, the time to be devoted to it, and the need for special supervision?"

There were two theories of education in the old days expounded by different groups, both of which have been pretty well discarded. The first was the theory of educational philosophy, which stated in its extreme form that it didn't matter what you taught a boy so long as he didn't like it, the theory evidently being that the boy was destined to spend his life doing things he disliked, and the sooner he began the better. Or stated in another way, the important things for the boy to learn were habits of study, concentration, and related powers which would enable him to get a ready graps on different problems he would encounter outside of school. This was the theory of discipline, as it is generally called.

The other group, represented mainly by parents and employers, emphasized the need of "preparing" the boy or girl for what they were to do after they left school. It was manifestly senseless, they said, for a boy or girl to learn a lot of things of no earthly use to anyone and to neglect to acquire some knowledge of the things an employer naturally expects his employees to know.

Both these theories have been discarded, I say, by the best thought of philosophers today, and on these grounds: The school, they say, is neither a place to train the mind for future thinking nor to prepare for life. It is a place to use the mind in present thinking and to live. These pragmatists, as they are called, thus give the school some end in itself. It is strange to reflect that this is really a new doctrine. A great many people still hold that schools are chiefly useful insofar as they make the coming generation fit to live with, and that is the extreme view of the universal theory in vogue up to a few years ago. That children in school are capabe of "living" properly so called in a novel idea.

But whatever we think of it, it is here, and it has thrown out such slogans as "discipline" and "training" and substituted the one word, "interest." What is made interesting, what the pupil is made to feel a part of himself, what leads him on to move and greater activity—that is the true criterion of good learning and good subject matter.

Passive attention on the part of pupils very often covers a state of boredom. If dislike of the subject thus presented were the only result of such lack of interest, the problem would be grave enough. But while the pupil is thus learning to dislike the subject there are many concomitant learnings of just as great importance. Thus he is learning at the same time to dislike school and teacher, to be alert or dawdling, to believe or disbelieve in effort, and a great many other things. Thus the function of securing and maintaining interest is not only to insure a good grasp of the subject matter, but also get the "good" concomitant learnings.

Woodworth says: We dislike what we have learned to dislike. This puts the burden on the teacher who initiates us into any particular subject. If the best he or she can do is to secure attention without interest, then the teacher who follows will have to break down the dislike which surrounds this subject before beginning to start any real learning.

Does muscular movement handwriting take hold of the child's impulses and utilize them so that the child is carried to a higher plane of perception and judgment, and equipped with more efficient habits and increased control of powers of action? Does penmanship teaching ever absorb young children to such an extent that they forget they are learning? Does it present some difficulty and yet some prospect of a successful issue? Is it within the child's native capacity for performing certain acts? Does the activity itself furnish its own drive? In a word, apart from the skill attained in writing as a useful act, does the subject matter itself tend to good learning?

You are as ready as I to give an answer to these questions and to state where if ever these principles are violated in teaching handwriting today. But you will radily note that theoretically the plan of instruction of muscular movement handwriting seems to measure up pretty well to these requirements, particularly in regard to young children. However, I am going to bring up a few objections that are commonly put forward and judge them in the light of these propositions. The objections are these:

Muscular movement handwriting is beyond the capacities of pupils, especially in the lower grades.

It takes too long to learn, and too much time is devoted to it in school.

It becomes more or less of a mania with some pupils and teachers, and they spend time they should be devoting to other subjects to practicing penmanship.

The best way to reply to the first of these objections is to tell exactly what is required of pupils, and especially of beginners. The process, when analyzed in this way, becomes so simple, and the degree of muscular co-ordination required in the early grades so slight that no objector who is sincere can fail to be convinced.

For objection No. 2, get the facts. Find out how much time is being devoted to penmanship in your school. See what results are being achieved. If muscular movement gets results, better to give it a reasonable amount of time. No other method ever gave sure, constant progress. Muscular movement **properly taught and correlated** always does.

It is this matter of correlation from which a great many objections spring. But failure to insist on muscular movement outside the writing lesson not only helps destroy the good habits that the lesson has developed, but destroys also the additional value given the writing lesson when the child realizes that his progress is actuated by the lesson and shows in his other written work. Let us be sure of ourselves, then, and let us not relent in our demand for this correlation.

In regard to objection No. 3, there is no doubt that, in some schools, and with some teachers, and with a few pupils in almost every school, the emphasis placed on handwriting is out of all proportion to the importance of the

subject. Do not allow your teachers to be so enthusiastic that they lose sight of the fact that writing is primarily a subject for correlation, that in life it is always correlated with some other activity, and that there is very little to gain and a great deal to lose in the reaction that may be expected of those connected with the schools. Show them, rather, that it is not necessary to encroach on any other subject, that penmanship exhibits and other special work in connection with the subject are carried on without infringing on the sphere of any other teacher.

From time to time you will be confronted with objectors who will present such questions as these: Does anybody write by hand nowadays? Why not teach typing instead of penmanship? To these objectors let your reply be, "Wait and see." There are still ten times as many fountain pens manufactured and sold as typewriters, and many thousand times as many steel pens. Besides, typewriters are still somewhat cumbersome and expensive, still somewhat noisy and inclined to get out of order, and it is still enormously convenient to be able to write a swift, tireless, legible hand, and it is easier than it has ever been to acquire that skill.

All the people who advocate such premature changes in the order of things belong to the class that I would term sensationalists. Their heads are turned by the extent of modern progress, in which they have had no hand but in which they desire to participate beyond their requirements. They forget that the aim of progress is to diversify rather than to change our ways of doing things. It is this diversification that gives the true element to progress—the increased capacity for activity. Outright replacement of one old skill by a new one more complex and in every case more limited in its application would not be true progress. And at this point I wish to add that the supervisor of penmanship has a very real duty to perform altogether outside her school, and that is to show the general public in her neighborhood that practical penmanship teaching, instead of being a dishonored subject clinging to the curriculum merely by force of custom, **is on the other hand one of the best organized, best taught and most useful subjects in the schools of America today.** The astonishing amount of ignorance displayed by those who are supposed to be the leaders in finding and publishing the facts about any matter, namely the newspapers, makes it imperative that supervisors be on the alert to defend their work. Periodically there appears in some newspaper in this country a condemnation of the continuance of instruction in handwriting in the schools in which all the arguments heretofore mentioned are brought up once again. It might even be a good thing if the penmanship supervisors could be banded together in some informal association especially for the purpose of protecting their profession against ignorant attacks made editorially in the newspapers and magazines. Were there the slightest justification for such attacks one might be expected to suffer in silence, but to couple the allegation that penmanship is worse today than ever before in our history with the no less startling allegation that penmanship is altogether unnecessary today, is to pile both insult and injury upon untruth. Let us be ready then to defend our profession with facts; let us be on the alert for these ignorant attacks and answer them intelligently and tactfully, with the suggestion that the writer of the editorial or whatever it is come and visit one of our schools and see for himself whether or not the attack was justified.

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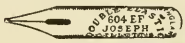

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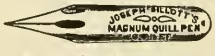

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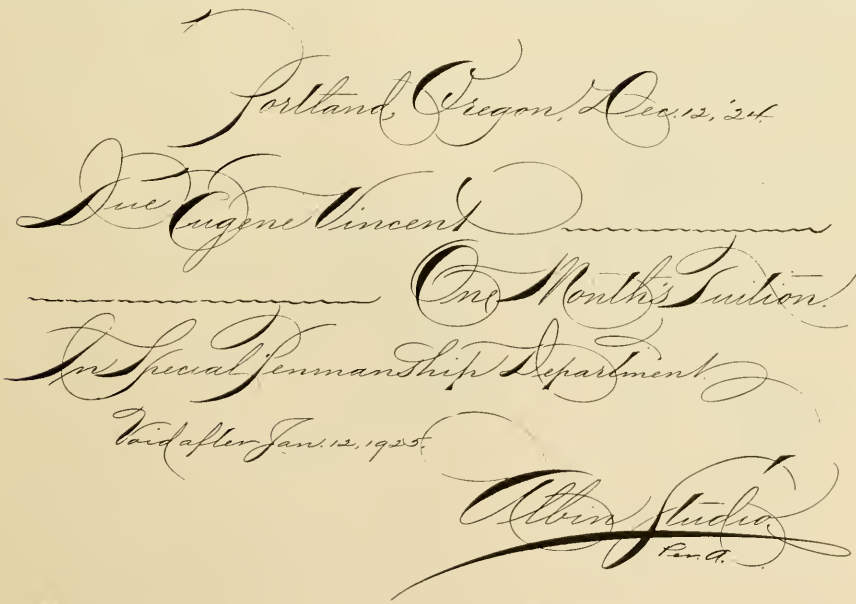

M. A. Albin wrote the above in 1924. It shows a very dashy style — a style which Mr. Albin could produce on a moment's notice. It shows one of the many styles Mr. Albin is versatile in.

"Mr. Meadows Says"

BY GEORGE A. MEADOWS

Pres. Meadows-Draughon Business College, Shreveport, La.

WATCH YOUR CONDUCT

It is imperative that students attending business school conduct themselves as ladies and gentlemen at all times if they expect to make a success of their course.

You are under the constant observation of your teachers and the management. Your actions, your conduct, your application or lack of application, your attitude — all of these things naturally register favorably or unfavorably on the minds of those who will be called upon, sooner or later, to recommend you. So, how can you afford to be careless about your conduct or indifferent about your work?

Even though you don't want the school to help you get a job — even if you are able to get a place by yourself — it is very probable that your prospective employer will write us, or call us up, inquiring about your record here in school; and, in justice to ourselves as well as to him, we must tell him the TRUTH about the matter.

BE ON TIME ALL THE TIME

Punctuality and regularity in attendance are, as we have often said, absolutely essential to satisfactory progress. Whenever you go out on a position you would not expect to hold it and advance if you arrived at the office five or ten minutes late, or if you stayed at home when you did not feel well or hand something else to do.

You should be just as regular and punctual in your attendance here as you would be if you had a position. Just because you happen to hold an unlimited time scholarship, that is no reason you should waste your time and spend longer here in school than is necessary. On the other hand, the fact that you are allowed to go ahead and finish as soon as you are capable of doing, should be an incentive for you to put forth your best efforts and try to get through as soon as possible.

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America's Handwriting Magazine

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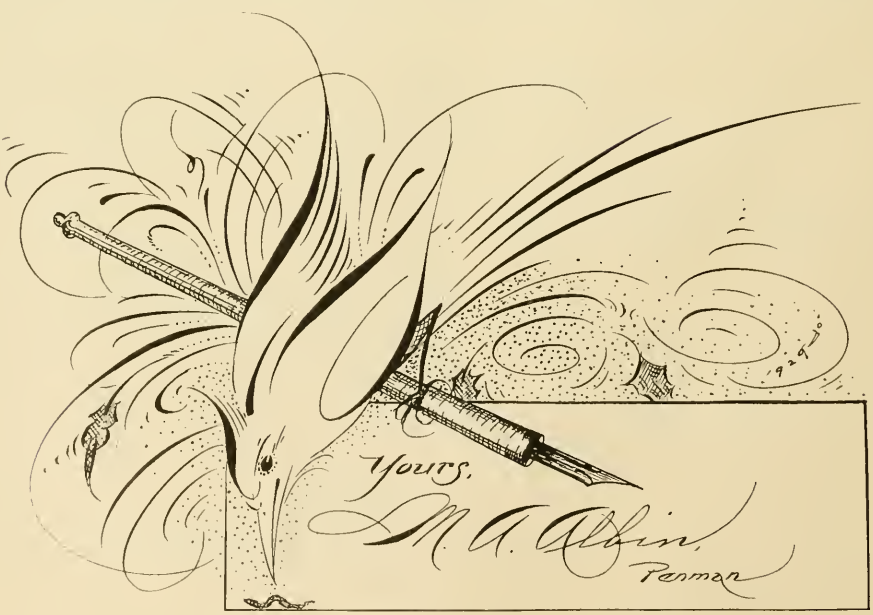

Like this industrious old bird, Mr. Albin keeps pecking away through rain or shine.

Lessons in Engrosser's Script

By courtesy of C. W. Jones, Brockton, Mass.

LESSON No. 19

Engravers' Script has been a favorite style for hundreds of years. It is written today almost identical in form as it was a hundred or more years ago. There have been a few slight changes in letter forms. These present economic conditions, we believe, will encourage the use of this simple, beautiful and appropriate style of script in preference to some of the more elaborate, laborious styles of lettering. You will do well to master it.

Quaint old city of Quebec.

Resolutions engrossed in album form.

Service is the basis of advancement in life.

Truth is the strongest band of human society.

APPLIED SCRIPT

On this page are three plates showing modification and application of Engravers' Script. In advertising, script is used in many ways.

The Texas Commercial College

Penmanship

Meadows-Draughon
BUSINESS COLLEGE

Geo. A. Meadows of Shreveport, La., loaned us the above cuts Mr. Albin's work.

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of Resolutions, Memorials, Testimonials. In Book Form or Form to Frame
Illuminating a Specialty
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Off Hand Flourishing
LETTERHEADS DeLUX
New, novel and original. Each and everyone different. All equally artistic.
Two dozen $5.00
One dozen 2.75
Sample ..... .25
High class paper, delicate half inch ruling. Your name and "Penman", if desired, neatly lettered on bird and scroll designs.
Sorry, but too busy to exchange specimens.
C. H. CLARK
2663 N. 5th St. Philadelphia, Pa.

Teaching the Loop Letters

In this presentation I shall confine my discussion to the upper loop group of letters. Usually they are classified and taught in the following order: l b h k t. Grouping them, however, is a matter for each teacher to decide. Similarity of loop, or stroke, or motion is more important than any particular order of grouping.

A few introductory drills are given to get an easy swing of the pen. As a rule these drills are specific in character, leading directly to the letters. Then each letter is presented in groups of four or five. Seldom are single letters practiced. When the group is given, a clear analysis of the letter is made so that each pupil will know the definite points to work for in making the letter correctly and with an easy, fluent swing. Several words are practiced using the letters, followed by a sentence. At this point, the correlation of handwriting, in its relation to all written subjects, enters into the program. Present day practices in the teaching of this subject take very definitely into account that handwriting is a tool subject and should be taught with a view of having it carried over into life situations.

A graph is usually made of each lesson so that the pupils may see what kind of work they are doing. These graphs also indicate definite progress in specific qualities to be improved. I firmly believe that results in the practice of handwriting should be measured or scored on a scale or by the use of graphs. When this is done there is less guess work as to progress and grades are more fairly and justly given. A method of definitely testing or checking up on each pupil's practice is, to my mind, so important that I cannot say all I should like to say about it in this brief discussion.

In the development of a practical handwriting there is likely to creep into the writing of most pupils, especially the older students whom I teach in Normal Schools, some individuality. A distinctive, characteristic type of handwriting, as the result of the study and practice of a universal style as taught in our schools today, is to be encouraged. When I speak of an individual hand, I do not mean a style which is peculiar in type. Some one has very aptly said, "Eccentric individualization in handwriting is neither a sign of intelligence nor of consideration for others."

There is much more that might be said about teaching these loop letters, such as grouping them to a class, correcting outstanding errors usually made by the pupils, tabulating the results, and coordinating the practice of the subject as pupils must necessarily use it in its relation to all other written work. A teacher must see its useful relationship to all other subjects in the curriculum and help his pupils to recognize its need and importance in the various activities of school and life work. In orienting his subject, the teacher of handwriting should make clear to pupils that the subject should be studied and practiced as a "ready servant" and that it should not impose undue burdens upon people who have to read what is written. To meet these demands, a general fundamental skill must be developed in order to make the subject a utiliterian, not to say, beautiful art.

C. E. DONER,

Head of Department of Handwriting, Massachusetts State Normal Schools at Bridgewater, Framingham, and Salem.

CHARLES E. HATTEN GOES TO NEW YORK

Charles E. Hatten, who came to Columbus from Lafayette, Ind., to prepare in penmanship, recently secured a position as an engrosser in the J. V. Haring Studio, New York City. Mr. Hatten is enjoying his work and from the specimens which he enclosed with a recent letter, he is going to be heard from.

Mr. Hatten is associated with some very fine penmen. Among them are J. B. Hague, Dwight L. Gadbery, J. V. Haring and son.

The drawing of Mr. Hatten was made by J. B. Hague from life.

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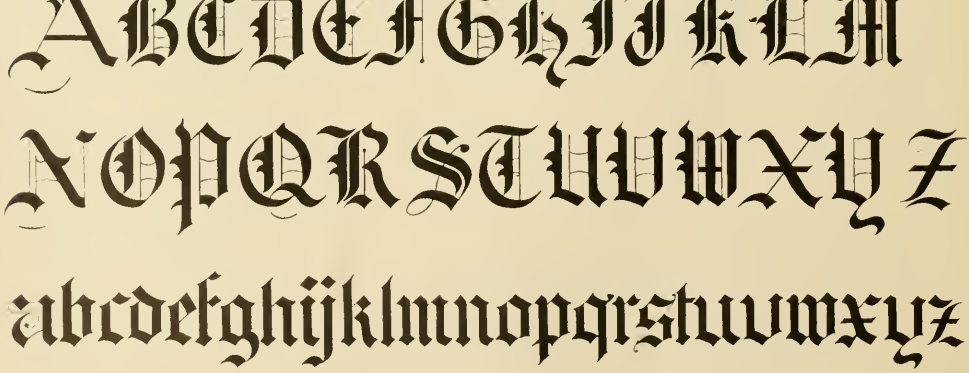


This alphabet was lettered by C. C. Steed of the Bowling Green, Kentucky, Business University.

WHAT DO YOU DO WHEN JIMMIE UPSETS HIS INK?

By EDITH SAVAGE HOFERER

Those of us who are fortunate enough to teach in new buildings do not have to bear with such an annoyance as overturned ink bottles. Unfortunately, however, many of us have and use open ink bottles in our schoolrooms. We do our best to train children to set the bottles on the desks in a position that it will be most secure and least likely of being spilled. Strangely, though, even with the best of training these bottles get upset occasionally. If we can always keep in mind that the children, as a rule, are not willfully trying to spill ink and that it is bad enough to spill ink and have to clean it up without the addition of a scolding, we will, undobtedly, secure more sympathetic results.

It was my day at Lincoln School Building. In the rest room at noon a group of teachers were preparing tea for our lunch. Pleasant bits of chatter were congenially passing back and forth and all were enjoying each other. The door opened suddenly and closed with a bang. Miss King, the fourth grade teacher, slumped down in the nearest easy chair and buried her head in her lap. We quickly gathered around.

"What's the matter, Kingie?" demanded Miss Smith, the third grade teacher.

"Huh, you ought to know," sniffled Miss King. "Of course you can be jolly now, that you've gotten that awful group of messy children off your hands. They simply swim in ink from morning till night. Why, just before noon that Jimmie Grimsky upset his ink all down the back of Louise Allen's dress. Ma Allen will be here any minute now to give me the blame for it all."

We were all sorry for Miss King, but our thoughts also turned to the poor children under her direction and our hearts went out to them.

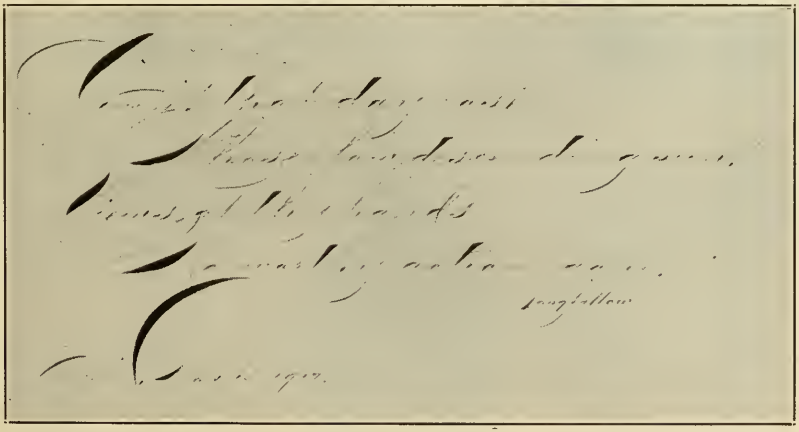
One day while visiting a fifth grade class the following occurred: Miss Rand was demonstrating the capital letter U at the blackboard. In some mysterious manner (unknown even to Mary herself) Mary's ink bottle was upset. Miss Rand went all to pieces. She simply raved until all the children felt and looked like downright criminals. All during the tirade of abuse poor little Mary was down on her hands and knees cleaning up the ink with her handkerchief. She must have felt scandalized, for her face was burning with blushes. The others seemed paralyzed with fear, for no one moved to help Mary. During the terrible stony silence that followed Miss Rand's fury, I glanced around at the floor which bore the marks of many ink accidents. In one corner, red ink splotched the floor, making it look as if some gruesome crime had been committed. On Ramie's desk black spots covered most of the desk, the north wall, and even the back of Miss Rand's desk showed ink stains.

One could not help feeling that the children were not altogether to blame for conditions in this room. When Mary had mopped—perhaps I should say sopped-up all the ink, Miss Rand went on with the lesson. Such a pitiful affair I never hope to witness again in the form of a writing lesson. Everything was tight and cramped. The children did their best under such a nerve-racking strain. I praised their work and went back to give the poor offending Mary an encouraging pat. Poor children, they needed sympathy. I passed out of the room feeling that a great ordeal was over.

After school I returned to Miss Rand's room and there found her, face downward, sobbing, sobbing. By making the children unhappy she had unnerved herself. We had a quiet heart to heart talk and both felt better as we left the building.

On Thursday afternoon at the last period, my schedule called for a visit to Miss Ella's room. Everything was "all set" for the lesson. The children were turning to a certain page, when poor little Sammy had the misfortune to drop his book and in picking it up, over went his ink bottle! Did Miss Ella pounce upon him? Not she.

"Oh, children, poor Sammie has such an accident. Let us help him," she said. "I'm so sorry, Sammie. Did you soil your blouse? No, well, that is good luck." Now, while she had been trying to console Sammie, little Jean had gone to the cupboard for a rag and was mopping up the ink. Several others had given old blotters and the accident was soon a thing of the past. Everyone was smiling—there were no hurt feelings—and Miss Ella had herself well in hand. Once more, after three minutes delay, the lesson went on. As I left the room I knew why the children loved Miss Ella and why her work was so effective.



Longfellow's poem, "Count that day lost, etc.", has been written by many penmen. The above shows how delicately and skillfully M. A. Albin wrote it in 1917. We are sorry that the reproduction could not be made plainer. However, from it you can get some idea of the exceptionally high skill and delicate touch contained in Mr. Albin's work. This specimen was not prepared for engraving.

Harry K. Williams

M. A. Albin has prepared many advertising cuts from which he has derived substantial financial returns. The above signature shows a style very appropriate for newspaper advertising. At one time Mr. Albin was in partnership with H. K. Williams.

Anna M. Regish, Supervisor of Handwriting, Stoneham, Mass. High School, is developing into one of the best writers among the women of our profession. She is constantly working to perfect her execution. We recently inspected some books prepared by her which were exceptionally skillful. Miss Regish's handwriting now places her in the professional class.

For many years I have been an admirer and a student of that remarkable penman and man, Mr. M. A. Albin. Several years ago when Mr. Albin was teacher in the Oregon Institute of Technology, I had the privilege of taking a course of penmanship under his instruction. The lives of men such as Mr. Albin are priceless and words become useless to express our deepest appreciation.

E. H. Van Patton,
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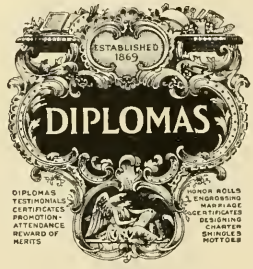
Miss Wilma Chamberlain, recently with the Tomahawk, Wis., High School, is now teaching in the High School in Lockport, N. Y.



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When Mr. Albin attended the Zanerian in 1899, where he graduated in business writing, ornamental penmanship, roundhand, lettering, engrossing and methods of teaching, C. E. Town was then a student and assistant teacher. S. M. Blue, the famous penman of Portland, Oregon; R. E. Wiatt, the well known supervisor of Los Angeles; B. F. Bellis, president of Engelwood Business College, Chicago; W. F. Christman, secretary of the American Peony Society; W. LeRoy Brown, the successful engrosser of Cleveland, Ohio and J. M. Peterson (now dead) were some of Mr. Albin's companions in the Zanerian.

Mr. Albin has had a wide acquaintance among penmen, having known many of the pioneer penmen like H. W. Ellsworth, who have passed on. He is a man who enjoys correspondence and has kept up a continual flow of correspondence with many of the leading penmen. He states that he received some of his first real inspirations in professional penwork from the lessons in ornamental writing presented by E. L. Glick in the "Western Penman" in 1897. He also received much help and inspiration from H. B. Lehman, now of St. Louis, Mo., when he was with the Valparaiso, Indiana, Normal School. Later he became a faithful follower of that skillful penman and gentlemen, J. W. Lampman, of the Omaha Commercial College, Omaha, Nebr. It was in that school that he met the "penmanship dynamo", J. A Savage, who was assisting Mr. Lampman at the time.

His work has been influenced at different times by men like Wesco, Madarasz, Flickinger and many others. He states, however, that the influence that meant the most to him was his association with C. P. Zaner. He was also a great admirer of E. W. Bloser, from whom he also received instruction.

Mr. Albin has been with the Draughon School in San Antonio for the past four years. Like many penmen, he has let most of his best work pass on to others. The specimens, therefore, which we have been able to secure for reproduction, naturally, do not represent his best work. It, however, is of a very high class and will enable readers to get a fair estimate of Mr. Albin's ability.

We requested Mr. Albin to prepare a cover page for The Educator, which he has done in a very charming manner.

—Editor.

The Business Educator

E. Iwasa, 173 Masakimura, Sambuqun, Chiba-ken, Japan.

An advertising card prepared by M. A. Albin, the engrosser, penman and teacher in Draughon Business School, San Antonio, Texas.

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FOURTEENTH ANNUAL MEETING OF THE N. A. P. T. S., ROCHESTER, N. Y., APRIL 20, 21, 22

Officers, 1932

President, Myrta L. Ely, St. Paul, Minn.; Chairman of Executive Committee, A. Lucilla McCalmont, Utica, N. Y.; Treasurer, A. M. Wonnell, Cincinnati, Ohio; Secretary, Linda S. Weber, Gary, Ind.

New Officers, 1933

President, Linda S. Weber, Gary, Ind.; 1st Vice President, Arthur G. Skeeles, Columbus Ohio; 2nd Vice President, Josephine Ritchey, Patterson, N. J.; Secretary, Mrs. Elizabeth J. Landon, Binghamton, N. Y.; Treasurer, George A. Race, Bay City, Mich.

Program

The following persons took part in a most interesting program:

Dr. Herbert S. Weet, Supt. of Schools, Rochester, N. Y.

Raymond Goodfellow, Dir. of Commercial Education and Handwriting, Newark, N. J.

G. A. RACE, Treasurer

Myrta Ely, Supr. of Handwriting, St. Paul, Minn.

Dr. Ned H. Dearborn, Dir. of the Institute of Education, N. Y. Univ.

Hildegarde Bisky, Rochester, N. Y.

Mrs. Lily Stacy, Rochester, N. Y.

Mary Ashe, Supr. of Handwriting Rochester, N. Y.

Mary Dutcher, Rochester, N. Y.

Edward C. Mills, Long Meadow, Pittsford, N. Y.

Dr. Paul V. West, Prof. of Education, New York University.

George D. Taylor, Rochester, N. Y.

Catharine P. Boyle, Philadelphia, Pa.

Thaddeus Emblen, Elmira, N. Y.

Luella Chapman, State Teachers' College, Buffalo, N. Y.

Dr. J. Freeman Guy, Pittsburgh Public Schools, Pittsburgh, Pa.

C. P. Gard, N. Y. City.

Mamie Eppler, Supr. of Handwriting, Fort Worth, Tex.

A. Laura McGregor, Rochester, N. Y.

Karl Van Hoesen, Orchestra Conductor, Rochester, N. Y.

LINDA S. WEBER, President

Alfred Spouse, Choir Conductor, Rochester, N. Y.

The Educator hopes to publish some of the outstanding addresses in detail in later issues.

Exhibits

The exhibits were better than ever, with more and more Large Primary Writing and Correlated Projects in evidence. The program and features were carried out like clockwork due to excellent cooperation of the officers, and to the perfect hospitality of Miss Ashe, Mr. Mills and their associates. One of the outstanding features of he convention was the demonstration lessons at John Williams School No. 5, where we saw the most perfect demonstration of Large Free Primary Writing in the lower grades and Correlation and Integration of Handwriting in the upper grades.

The pleasure trip about Rochester and the annual banquet were ideal in every respect. Mr. Thaddeus Emblen of Elmira and his quartet provided marvelous music and entertainment at the banquet.

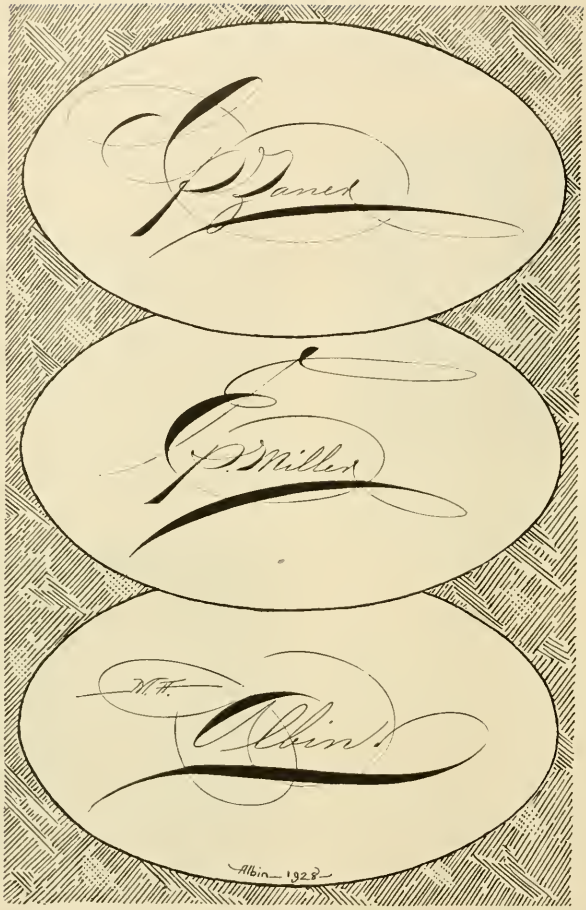
ELIZABETH LANDON, Secretary

THE REGISTER

This does not contain all the names of persons who attended the association.

Daisy Tipton, Boston, Mass.; Lillian Pope, Rochester, N. Y., Mrs. Anna D. Huzzard, Phila., Pa.; Louise Coye, Cazenovia, N. Y.; Jas. H. O'Donnell, Eagle Pencil Co., New York City; Ella Dwyer, Johnston, N. Y.; Mary E. Jones, Wheeling, W. Va.; S. E. Bartow, New York City; Roy O. Cook, Rochester, N. Y.; Luella Chapman, Buffalo, N. Y.; Mrs. Jennie S. Dennison, Amsterdam, N. Y.; Julia E. Slattery, Rochester, N. Y.; Walter Koloseike, Rochester, N. Y.; Nellie Savage, Ogdenburgh, N. Y.; Martha E. Abigail, Rochester, N. Y.; Blanche Krouse, N. Side, Pittsburgh, Pa.; Genevieve M. Kelly, Pittsburgh, Pa.; Stella G. Smith, Pittsburgh, Pa.; Virginia McMaster, Pittsburgh, Pa.; W. T. Ridgeway, Camden, N. J.; Mrs. Mildred Smith, Niagara Falls, N. Y.; Marg. M. Sullivan, Germantown, Pa.; Lucretia Cavanah, Cleveland, O.; Marg. McGurk, Batavia, N. Y.; Agnes M. Healy, Rochester, N. Y.; Eliz. H. Walls, Philadelphia, Pa.; Catharine P. Boyle, Philadelphia, Pa.; Helen Cotton, Schenectady, N. Y.; Addie June, Schenectady, N. Y.; Mary Everts, Niagara Falls, N. Y.; Mamie Eppler, Fort Worth, Tex.; M. H. Dutcher, Rochester, N. Y.; Christine Ernst, Albany, N. Y.; Anna Tholl, Albany, N. Y.; Marjorie Flaacke, Newark, N. J.; Alice M. Spear, Seneca Falls, N. Y.; Charlotte E. Barton, Glen Ridge, N. J., Ottie Craddock, Farmhille, Va.; Sadie Weller, Buffalo, N. Y.; Lonah A. Clark, Buffalo, N. Y.; George A. Race, Bay City, Mich.; A. Lucilla McCalmont, Utica, N. Y.; Mrs. Helen B. Arthmann, Rochester, N. Y.; Mrs. Mahel M. Moss, Rochester, N. Y.; George W. Cooper, Rochester, N. Y.; George D. Taylor, Rochester, N. Y.; Miss Marion McClusky, Rochester, N. Y.; Lorene S. French, Palestine, Tex.; Cora Major, Merchantville, N. J.; Mary L. Burke, Philadelphia, Pa.; Alma Ryan, Bywood, Pa.; Josephine Ritchey, Patterson, N. J.; Ruth Northway, Genesco, N. Y.; Linda S. Weber, Gary, Ind.; Miss Mary M. Ashe, Rochester, N. Y.; R. C. Goodfellow, Newark, N. J; Blanche Dick, Rochester, N. Y.; Emma C. Clammer, Troy, N. Y.; Geo. Krug, Troy, N. Y.; Myrta Ely, St. Paul, Minn.; Elmer G. Miller, Pittsburgh, Pa.; Lettie J. Strobell, Pittsburgh, Pa.; R. B. Moore, Columbus, Ohio; Edw. C. Mills, Long Meadow, Pittsford, N. Y.; C. A. Barnett, Cleveland, Ohio; C. B. Gard, N. Y. City; Lloyd Smith, Wellsley, Pa.; Mabel E. Doyle, Lockport, N. Y.; Magdalene Guequierre, Milwaukee, Wis.

A. G. SKEELES, 1st Vice President



MEMORIAL

The Educator staff extends sincere sympathy to **Irving R. Garbutt** in the loss of his wife, who recently passed away at their home at 225 Wooler Avenue, Cincinnati, Ohio.

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224 Main St. Brockton, Mass.

I have watched and studied Mr. Albin's work through your magazine for some seventeen or eighteen years. I have exchanged letters and ideas with Mr. Albin for practically the same length of time. I have always regarded Mr. Albin as not only one of the finest penmen and greatest pen artists in America, but also as a conscientious man and a high-class gentleman. He is considered one of the best all-round commercial teachers to be found anywhere.

Geo. A. Meadows,
Pres., Meadows-Draughon Bus. College, Shreveport, La.

WISCONSIN TO NEW YORK

One of our Wisconsin teachers, a woman, is starting this week in a New York high school, at $155 a month. We are filling these positions: head accounting teacher, $3600; two assistant accounting teachers, $2000 and $2500; head secretarial department, $2800; woman shorthand instructor, $1500—all in A1 private commercial schools. This is written April 1. We have registered just 150 new teachers since January 1—most of them splendidly qualified. May we help you?

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of The Educator, published monthly except July and August, at Columbus, Ohio for April 1, 1932.

State of Ohio, county of Franklin, ss.

Before me, a notary public in and for the state and county aforesaid, personally appeared Parker Zaner Bloser, who, having been duly sworn according to law, deposes and says that he is the business manager of The Educator and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The Zaner-Bloser Company, 612 N. Park St., Columbus, Ohio; editor, E. A. Lupfer, 612 N. Park St., Columbus, Ohio; business manager, Parker Zaner Bloser, 612 N. Park St., Columbus, Ohio.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

The Zaner-Bloser Co., R. E. Bloser, Rebecca Bloser, Parker Zaner Bloser, E. A. Lupfer, R. B. Moore.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ..... (This information is required from daily publications only.)

P. Z. BLOSER,
Business Manager.

Sworn to and subscribed before me this 19th day of March, 1932.

EARL A. LUPFER.
(My commission expires January 11, 1935.)

BOOK REVIEWS

Our readers are interested in books of merit, but especially in books of interest and value to commercial teachers, including books of special educational value and books on business subjects. All such books will be briefly reviewed in these columns, the object being to enable our readers to determine their value.

Weedon's Modern Encyclopedia — Editor-in-Chief, Garry Cleveland Myers. Associate Editors, Henry Turner Bailey, L. H. D.; Clark Wissler, Ph. D., LL. D.; William Martin Smallwood, Ph. D.; John Tasker Howard; George Walker Mullins, Ph. D.; Samual Howard Williams, Ph. D.; Riverda Harding Jordan, Ph. D.; Nels August Bengtson, Ph. D.; Newell LeRoy Sims, Ph. D., B. D.; Julian A. C. Chandler, Ph. D., and about three hundred other educators prominent in educational and library circles.

Much is being said about a new encyclopedia known as Weedon's Modern Encyclopedia. This is the first brand new encyclopedia in 20 years as it is neither a revision of another set nor a foreign encyclopedia adapted to American needs. For the first time entries were proportioned and classified according to the Dewey Decimal System which is now used so extensively in the best libraries of the world.

Every article was written for this particular work and Weedon's was designed to fill the present day needs of children from four years of age through high school. Its articles sparkle with their new viewpoint, with their up-to-date facts and their interesting style. In many respects, Weedon's Modern Encyclopedia is unique. Instead of beginning the encyclopedia with the usual prosaic and uninteresting double A words such as Aachen, Weedon's starts with a very colorful and interesting article on abbeys. While the article itself is packed full of facts, it reads interestingly and simply enough for any child to enjoy.

Naturally, in making an encyclopedia to meet the needs of children in 1932, you will find articles on subjects not generally treated in other encyclopedias. Many biographies of important people now living and subjects of present day interests are included in Weedon's. Weedon's was able to do this by the omission of needless detail, of long dry discussions which are no longer of general interest and of constantly changing statistical facts which have occupied so much space in other encyclopedias. In examining Weedon's, even casually, you are impressed by the attractive appearance of its whole layout, one fixed uniform plan. For example: punctuation markings; birth and death dates following biogarphical entries and the tabloid arrangement of the prosaic and yet essential facts in connection with geographic articles has been followed. This method gives the user quickly and definitely the information he is seeking. Now and then you are tempted to read an article. They read so easily and the word pictures are made so vivid that you find yourself torgetting time and other obligations until you reach the end. Scientific articles are made interesting and clearly understood. Biographical sketches read like some life story, told humanly and in such a way that one gets an entirely new conception of the character portrayed.

The same careful thought and action that was given to important details in the preparation of the articles was given to the planning of the art work. Pictures in a reference work must be informative as well as attractive. It is possible to satiate and divert the reader by illustrations which do not fit with articles. The proportion of pictures should be in direct ratio to the amount of the text. Weedon's Modern Encyclopedia seems to have struck the right balance.

The art department of this new encyclopedia has employed color, action, variety and contrast, all essential to holding interest. Each picture is realistic and true to fact so they are accurate sources of information as well as interesting. The pages have been laid out harmoniously and the most exacting artistic taste is satisfied. Instead of beginning an important article in the middle of a page, Weedon's starts them at the top and the editors have avoided dividing a page by unrelated pictures. The balanced arrangement on the page, the width and proportion of the margins and the choice of pictures has created a very pleasing effect.

It seems in the preparation of Weedon's Modern Encyclopedia that prominent librarians, teachers, principals and superintendents were consulted. From these child authorities the publishers of Weedon's obtained many useful ideas. One of them was to make the maps clear and distinct and to avoid as much as possible covering a map with a lot of important data. These unreadable details are absent from the maps in Weedon's and each one of the important continental maps is surrounded by a black border which not only makes it easy to locate when the volume is closed but also pleasingly frame it. Charm and individuality are added to the maps by atmospheric pictures.

The child or the teacher finds the large type stories in Weedon's written in a simple but dignified language. They are interesting to both the young and old. The stories of the operas, biographical sketches and other material, all of an informative nature, is presented in these stories. No attempt is made to draw a moral. Example rather than precept has been used to teach the child the right way of doing things. These stories are placed next to the article on similar subjects making it easy for the child to refer to it for answers to questions which may be aroused by the story. The monotony of the text is also broken in this way.

The eighth volume of Weedon's Modern Encyclopedia is now being made and will include information on various subjects in tabloid form and will also have in it subject outlines and will be an Easy-reference - Subject-Index analytically arranged. It is being prepared under the direction of R. J. Usher, Librarian of the Howard Memorial Library at New Orleans.

Examples of good taste and study appear in Weedon's Modern Encyclopedia from the artistically designed cover to the style of type used. The volumes are bound so carefully that they open flat and it isn't necessary to put an ink-well or a book on them to keep them open while a child is using them. The adult mind finds much of value in the style of writing, the arrangement of material and the selection of subjects. Weedon's has been made to serve well in homes, schools and libraries.

It's an enormous task to authenticate an encyclopedia. Care was taken by the editors of Weedon's to eliminate any prejudicial statements on any subject matter which was particularly sectarian. It is fair, accurate and a safe guide to put into the hands of any user. The school child with a questioning mind or one who enjoys wholesome, informative reading will find Weedon's Modern Encyclopedia a valuable addition to his library. It answers the questions of curious youngsters and it makes school work a pleasure, the search for knowledge a joy and the educational progress of every boy and girl more rapid and thorough. That seems to have been the object in the mind of this staff of well known educators and artists which have been gathered from every section of the United States.

The March of Civilization—By Jesse E. Wrench, Professor of History, University of Missouri. Published by Charles Scribner's Sons, New York City, N. Y. Cloth cover, 365 pages.

From an experience gained from more than twenty years of teaching, the author has prepared a book which will give the student a connected narrative of the past and an idea of the struggles, reverses, and triumphs which humanity has undergone. He has made a careful attempt to keep the language, the reasoning, and the organization of the book on a plane thoroughly comprehensible to the young student of history. He has utilized political history as a main connecting link and the background upon which to build the story.

The dependence of our modern civilization upon the classical and Christian backgrounds requires that these periods be presented as clearly as possible and that such topics as the democracy of Athens, Roman administration, and the Medieval church be described more fully than some of the dynastic or other struggles of the later centuries. The emphasis upon the Oriental is deliberate in the belief that world history is not merely European history. Even though today the Orient has borrowed much from Europe and America, still that part of the world has important contributions to make and the young student of today should have some knowledge of the ideas that have prevailed in the Orient and still prevail.

In this book much space has been devoted to the treatment of religion in an attempt to show as simply as possible how powerful a factor religion has been, and still is, in the life of the race. The author has endeavored to make this presentation entirely without prejudice and in such simple terms as the subject will permit.

The illustrations have been selected not only with the purpose of interesting the student, but also of supplementing the text. The maps, made by experts under the author's direction, have been kept simple and as challenging as possible. In the Problems and Practice Exercises the more obvious things have been omitted for the sake of space. The bibliographies are more suggestive than complete though care has been taken to utilize only those books which are more easily accessible.

First Lessons in Business Training—By C. W. Hamilton, Director of Business Education, Principal, Alexander Hamilton Jr. High School, Elizabeth, N. J., and J. F. Gallagher, Supervisor of Handwriting, Assistant Director of Business Education, Elizabeth, N. J., Schools. Published by Prentice-Hall, Inc., 70 Fifth Avenue, New York. Cloth cover, 432 pages.

This text is particularly well adapted for use in school systems where the 6-3-3 plan or junior high school organization is followed, and also in continuation schools, evening schools, and the first year of senior high schools.

First Lessons in Business Training has a five-fold purpose:

1. To serve as an orientation course for the many pupils who are undecided whether to enter industry or business, or to prepare for a professional career.
2. To prepare boys and girls for everyday life. Everyone has contacts with business. Every person buys merchandise, invests money, uses banking facilities—and consequently should know how to use to best advantage the services of individual businesses and of public service corporations.
3. To provide training in service, courtesy, business etiquette, and thoroughness. This course of study is as important in training for good citizenship as is the study of civics, English, or any other school subject.
4. To furnish a background for further business courses offered in the senior high school.
5. To prepare for such junior clerical jobs as are open to those who leave school at the end of the eighth or ninth grade.

In order to permit more thorough use of the project plan, the authors require or at least strongly urge that each pupil keep a notebook in which may be placed all projects, illustrations, and graphs prepared in conjunction with the course. In this notebook there will then be a chronological record of each pupil's progress in the subject. Applied penmanship is emphasized throughout this work. Purposeful motivation for good writing is secured through teaching penmanship in a practical way, along with other work.

This text meets the orientation objective of the junior high school and at the same time develops a knowledge of business activities and business procedure. It contains valuable guidance material for all pupils, whether or not they are enrolled in the business-education department.

Character training and development have been uppermost in the minds of the authors, as they believe that without right attitudes of service no boy or girl, no matter how skilled, can be a good citizen; hence the many questions and suggestions with a vital bearing on character formation.

A good knowledge of business methods may be obtained by assigning different problems to different members of the class, thus bringing together a wealth of information.

SPECIALIZED TRAINING

The Bentley School of Accounting and Finance of Boston will graduate approximately four hundred and twenty-five men the coming June, the largest class in its history.

The Bentley School was the pioneer school for men who desired to specialize exclusively in accountancy, and accountancy, and continues to be distinctive in its field. Starting in 1917 with twenty-nine local students, it has an enrollment this year of over twenty-six hundred and seventy-five. Numbered among these are men from sixteen states east of the Mississippi, Texas, California, Canada, and Columbia, S. A.

The economic conditions of the last two years have caused a great many high school graduates who otherwise would have gone to the academic colleges to turn at once to a practical form of education. For the same reason, increasing numbers of college students and graduates have entered the Bentley School, so that its enrollment has remained above the high level of the boom years of the pre-depression period.

Men who are thinking seriously of the future realize that when this period of readjustment is over, the best opportunities are going to be for those who can do some one needful service well; and that specialized training alone can give a man the knowledge and the confidence that are necessary to meet the competition that he is sure to face.

A steadily increasing number of the leading financial and industrial companies send their representatives to the school each year to select men from the graduating class. One such company has taken a group of graduates for twelve successive years, including 1932. Another large utility company which took several graduates from the class of 1931 stated at that time that the Bentley School was the only school or college from which it was engaging any new employees.

Over the past eleven years five leading companies alone, in the following industries, have taken three hundred and sixty-three Bentley men into their organizations: Banking—42, electrical manufacturing—55, public utility—65, chain store system—68, shipping and importing—133, and one public accounting firm has taken 47.

During 1931, more than a hundred business concerns applied for the first time to the Bentley School Placement Bureau to recommend men for their accounting departments.

JAMES STANFORD

James Stanford passed away at Rapid City, S. D. on January 20, 1932, at the age of 93. It will interest the readers to know that Mr. Stanford, as a boy, came in touch with the great penmen of that early period. He traveled from place to place in Massachusetts, Maine and New Hampshire and during these moves he had the privilege of seeing and hearing and taking lessons from Platt Rogers Spencer and A. R. Dunton. He mentioned one wonderful penman from New Hampshire, whose skill in flourishing on the blackboard as well as on paper impressed him as being as skillful as either P. R. Spencer or A. R. Dunton. This man evidently was none other than Prof. Bugbee of Nashua, N. H., who was so famous throughout New Hampshire and Vermont back in the forties, fifties and sixties. Prof. Bugbee was a great favorite at Hanover, N. H., where he seems to have reached his height of skill as a penman and teacher. It is strange that such a famous penman as Mr. Bugbee was, has left no published work behind. I wonder if there isn't some reader of the B. E. who has samples of Bugbee's penmanship and flourishing, or knows of some penman who has, so it could be printed in the Educator. There must be some samples of his work left at Hanover or Nashua, N. H.

Mr. Stanford admired the skill of both Platt Rogers Spencer and A. R. Dunton, and their method of drilling their students. He had the honor of listening to these pioneer penmen, and follow their instructions from 1846 to 1854.

Mr. Stanford was born at Chelsea, Mass., February 14, 1839.

CAPT. F. O. ANDERSON,
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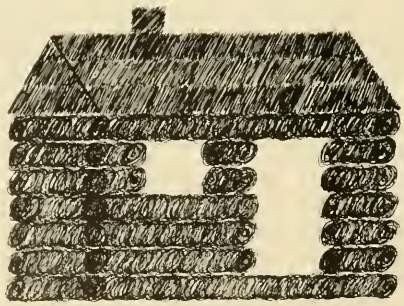
Mrs. Floy K. Sheppard of San Francisco, Calif., will teach, the coming year, in the Cortland, N. Y., Business Institute.

Miss Constance E. Clayton, recently with the Midland Park Public School, will teach next year in the Ardsley, N. Y., High School.

Miss Julia Fogel is a new commercial teacher in the Cranston, R. I., High School.



Miss Mildred Zerkle, Supervisor of Handwriting, Mansfield, Ohio, believes in correlating handwriting with other subjects. In the accompanying illustration, Kathryn Vasilovic, one of her 6A pupils, depicted with exercises Lincoln's humble log cabin.

When you feel that your pupils need movement, give them similar exercises. It is more interesting to make things which have meaning than the mere practice of exercises.

Kathryn Vasilovic, 6A student of Hedges School, Mansfield, Ohio, demonstrating the correct writing position.

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July 5 to August 14

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These scholastic attainments coupled with fine social instincts, pleasing personality and enthusiasm for the work caused us to invite Miss Llewellyn to represent the school in the capacity of a traveling supervisor.

In this capacity Miss Llewellyn has addressed hundreds of City, County Institutes and Teachers' Meetings, and has been invited to return time and again to address the same Institutes.

Miss Llewellyn has consented to lecture on the various phases of teaching handwriting to our summer school group. Those who are privileged to receive instruction from Miss Llewellyn this year will find her to be a skillful teacher, an enthusiastic speaker, a tireless worker, and a faithful friend.

Brighter times are ahead. Times, however, when competition will be keener, and more efficient training will be required in the fundamentals. Reading, Writing and Arithmetic are fundamental subjects. Are you prepared to teach Handwriting?

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Vol. 37 No. 10

JUNE, 1932

THE Educator.

PUBLISHED BY Zaner-Bloser,

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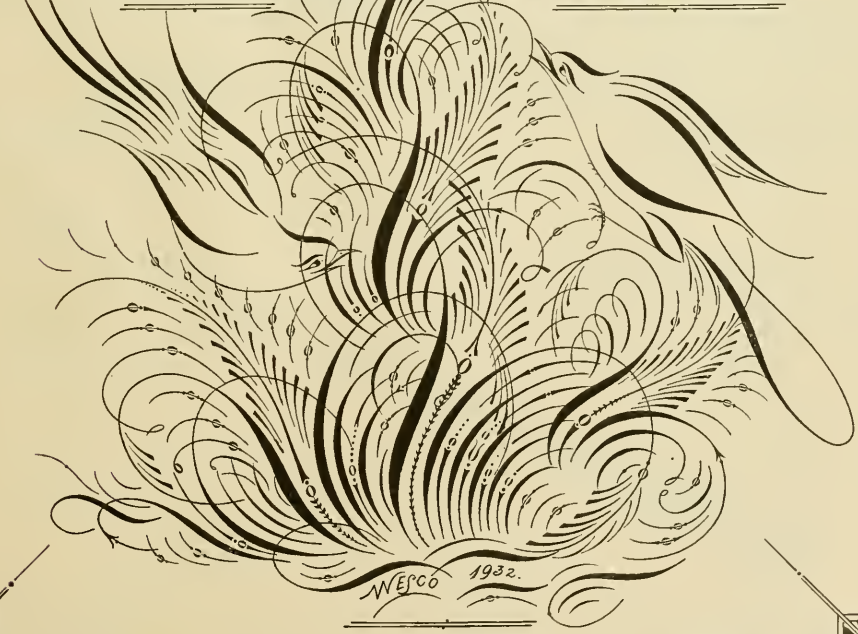
Penmanship, Engrossing, EDUCATION.



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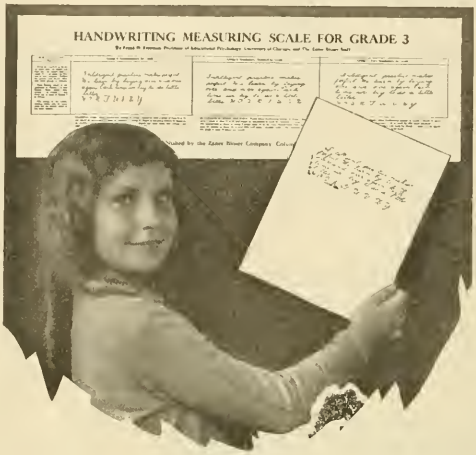

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1863 - 1927

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Prepared in the Harris Studio, Chicago, Ill., by Tom Pound

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The Educator

VOLUME XXXVII COLUMBUS, OHIO, JUNE, 1932 No. 10

JOHN A. WESCO

Supervisor, Penman, Teacher, Musician and Violin Maker

by HIS FRIENDS

HISTORICAL SKETCH OF J. A. WESCO

By E. T. LUDOWISCI

It does not fall to the lot of many men to retain and to produce at the age of seventy-seven, pen art which equals in beauty and accuracy the best work of acknowledged pen artists today in their prime. John Wesco is a living example of this exception. On the front cover and throughout the pages of this special issue of The Educator appears silent but convincing testimony to this marvelous skill.

John A. Wesco was born in Lehigh County, Pennsylvania, Aug. 29, 1855. His father was a member of the local commercial club, whose principal interests were supplying the community with band music and sponsoring famous concert stars. It was this experience which was responsible for the son's lifelong interest in music.

At the age of fifteen, young Wesco with his family moved to Lovilla, Iowa. At the time this was truly a moving westward—real pioneering with its attendant hardships, dangers, exhilirations. Here were stern realities. A strenuous life—that of early pioneers, who literally wrested a livelihood from the soil, and this without the many modern conveniences that today make farming so much easier. The foundation was laid in those early days of struggle for his present marvelous physical preservation. The numerous youthful tussles, fights, which seem inseparable from red-haired, freckle-faced boys, also played their undeniably important part in this physical development. Guiding a plow through virgin prairie soil, attaining the distinction of plowing the straightest furrow of any one in that district, was hard work, but it was good healthful work, too. This capacity for physical accomplishment was a direct heritage from his father. From his mother, Wesco received those artistic qualities which have influenced his entire life. Amid the harsh exigencies of frontier life, she executed intricate needlework. She managed, somehow to pass on to her son, John, a definite culture and refinement which characterize the man today. Here was engendered in this pioneer boy a deep love and appreciation of beauty. It was doubtless this influence, in part, that led Wesco to take pride in his early penmanship—to make more than ordinary effort to attain a degree of perfection. These early beginnings had their inception in a little log school house, symbol of American culture and leadership.

His father realized that to succeed, the boy must be equipped with a thorough business education. Accordingly, at the age of twenty-three, John began his study of business fundamentals in the Gem City Business College,

J. A. WESCO

Quincy, Ill. He completed the regular commercial course, and added a normal course in penmanship under the then famous D. L. Musselman.

In explaining his philosophy of success, Mr. Wesco says, "My greatest problem in my student life, was not practice alone, but making the arm the servant of the mind, which so many in this work seem to think the most necessary and essential quality of effort. While the other fellow was using his muscle, I leraned to concentrate in learning **how to do,** and directed my efforts accordingly. Aimless practice never accomplished any real progress. Purpose has a lot to do with development. I made up my mind early that a goal could not be reached unless one knew the way and I have never changed my mind in regard to that."

That grand old penman, Mussleman the senior, was a very definite influence in Mr. Wesco's life. His special interest in the boy was evidenced by taking young Wesco to his home where the first few days were spent in intensive penmanship study and practice, with lessons in the art each evening. When Wesco started in the college proper, he had a definite, sound foundation upon which to build. All this reflected on Wesco who resolved more than ever to become a master penman. It was not long before Mussleman discovered that he had a pupil of extraordinary ability, combined with a keen perception and power of concentration, made it possible for him to make unusual progress. He used his mind as well as his muscles.

He was not obsessed, like the present-day student, with the desire to rush through his course in breathless haste, but allowed himself the time to get the quality of line and stroke that most of them miss in their eagerness to rush out in the world. It was this desire for perfection at any cost that made it impossible for Wesco to be satisfied with half-way methods that made him master of mind and shade of such quality that it often required a magnifying glass to determine how the work was done.

Wesco was also privileged to be numbered among the star pupils of the famous Gaskell. It is of more than passing interest to recall that Wesco was one of four pen artists selected by Gaskell as the outstanding artists of that day.

During his stay in Quincy he became interested in music, especially the violin. It was there he fell under the spell of that wonderful teacher of the violin, Phil Nauman, who fired his artistic and music-loving soul with ambitions and

(Continued on page 15)

THE EDUCATOR

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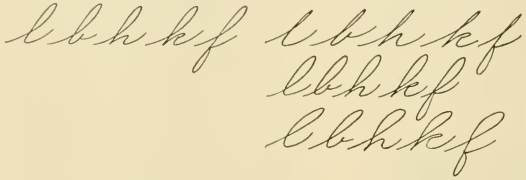
ARTICLE TEN

Taking Inventory

This month is a busy one for teachers and pupils in finishing up the school term. In handwriting we should check up the results of our year's work. Have each pupil write specimens and compare them with a scale. All available time should be used in correcting weak spots. As teachers we should look back over the work for the year and determine, if possible, where we have failed, or where we might have rendered a little more efficient service. Let us as students and teachers resolve this coming year to do better work. Try just a little harder and reach higher goals. If this year has not been as profitable as we think it should have been, don't become discouraged but work that much harder. Remember that many business concerns have not made much progress this past year but all are planning to do more in the future.

Remember, one of the best investments you can make today, one which will stand by you in times of need and which no one can take from you, is education and training. Therefore, continue to train at all costs.

CORRECT INCORRECT



Upper loops too narrow.

Upper loops too wide crossed too low.

Upstrokes do not curve at bottom, down strokes are not straight.

INCORRECT

Bowl of b closed.

Bottom of h pointed.

Both parts not parallel.

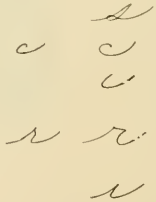
Bottom and loop should not touch.

Loops unequal in width.

Loops unequal in length.

Loops touch.

CORRECT INCORRECT



Begin s with under stroke.

s not closed.

s should not close with loop.

Down stroke too curved.

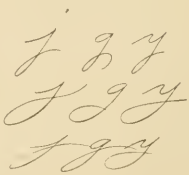
No hook to c.

Top too flat, no point.

Top not broad enough.

Should have but one point.

CORRECT INCORRECT



Lower loop too long, and does not cross on line.

Lower loop too wide.

Lower loop swings under too far.

The above analysis appears in Remedial Handwriting for Normal Schools, by Myers and Warner, script by Lupfer.

209

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s
t u v w x y z 1 2 3 4 5 6 7 8 9 0
This is a specimen of my plain
business penmanship while a student
in the Los Angeles East High School
and striving for a High School Certificate.

No. 209. Make a copy of the above specimen in your best handwriting. Write it over and over again until you have a copy which represents your best efforts and send it to The Educator for our inspection. Be sure that the specimen doesn't contain any blots, and that it is well arranged.

210

Here is a man His name is Kora He is OK
Houses are nice and warm. Horses can
run and race. How can a mouse run so?

No. 210. If you have trouble with the beginning loops in **H,** you will find these sentences good to practice upon.

211

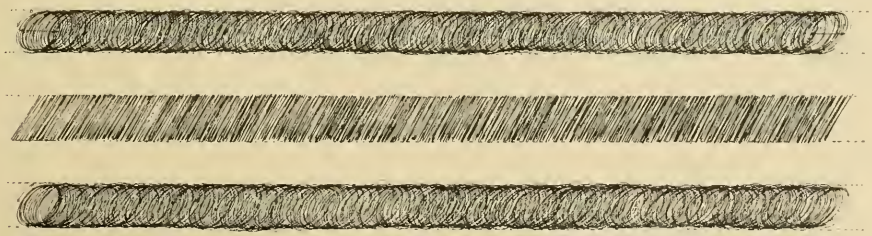
Use a nice arm movement now. U

No. 211. So much depends upon your using the correct movement. Have your teacher watch you while you write and tell you wherein your movement might be improved. It is not too late to make changes which will improve your writing.

U U U U U U U U U U U U U U
U U U U U U U U U U U U U U

212 Unit of Measurement. A determinate
amount or quantity taken as a stand-
ard of measurement.

No. 212. These exercises are given with the view of cultivating an easy swing. Get at least fourteen letters on the line. Watch the slant and other conditions discussed in previous articles.



213

No. 213. Occasionally work on an exercise to develop movement.

214

Preliminary Test

I can write the words in this sentence within two minutes, with an easy and fluent movement, and with a legibility and speed equal to the standard for the elementary schools.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

1 2 3 4 5 6 7 8 9 0

a b c d e f g h i j k l m
n o p q r s t u v w x y z

No. 214. This copy is the one you should write, then compare your work with a scale. Compare it with the first copy which you made at the beginning of the course and see how much progress you have made.

SUPERIOR JUNIOR HIGH SCHOOL SPECIMEN

215

Preliminary Test

I can write the words in this sentence within two minutes, with an easy fluent movement, and with a legibility and speed equal to the standard for the elementary schools.

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

1 2 3 4 5 6 7 8 9 0 – 1 2 3 4 5 6 7 8 9 0 – 1 2 3 4 5 6 7 8 9 0

No. 215. This specimen was written by a pupil and shows the standard which each pupil should reach in the elementary schools. It is not perfect writing but it is good, easy writing. Is your writing as good, is your slant as uniform, your spacing as good and in general appearance is your work as pleasing?

216 Final Progress Exercise and Test

Lexington, Ky.
June 15, 19—

Mr. James Weston, Principal,
Junior High School,
Dear Mr. Weston:

I have completed the general course in handwriting and believe I have reached the standard in writing for the junior high school. I am submitting my final test and hope you will find it satisfactory

Yours very truly,

No. 216. Usally at the end of a course in school pupils must look for work. We are, therefore, suggesting that you write a letter of application for the type of position you desire. The accompany illustration will enable you to do better writing on your letter of application. Write and rewrite this copy many times.

217 How to Choose Our Life Work

The first step in choosing our life work is to discover what kind of work we are best fitted for and what we could do with most enthusiasm. Then we should learn what kind of schooling or training is necessary to fit us for the occupation we would like to enter.

No. 217. Many of our student readers at this time of the year will be leaving their present schools. Next year they will either go to a higher school or take up an occupation. Give this copy serious thought. It may mean success or failure for you.

Practical Handwriting

By the late C. P. ZANER

Study arrangement. Train the eye to see and the mind to judge space. Think before acting. Watch punctuation. Write freely and well. Be painstaking, patient, perservering, and systematic.

Columbus, Ohio,
Mar. 16, 1920.

Mr. Samuel L. Inness,
New York City, N.Y.

Dear Sir,

Your letter of the ninth inst. is received and by this mail we are sending the books desired.

Sit Healthfully, Keep Hands in Correct Position, Think Clearly, and You Will Write Freely.

We are publishing a number of books on penmanship which we believe are timely and practical.

Hoping to hear from you again, and to serve you and your patrons, we are,

Yours truly,
The Business Educator Co.,
J. H. Williams, Pres.

Keep margins uniform. Notice beginning of paragraphs. Punctuate carefully. Watch spacing between words. Be neat but neither slow nor labored in execution. Write plainly. Neatness and sureness are essentials.

Correspondence Is a Substitute for Conversation as Well as a Record for Business.

Form of Receipt. Study its arrangement. Watch spacing between words. A uniform effect is desirable. Observe generalities as well as details.

$19 60 Minneapolis, Minn., 10, 12, 1920.

Received of Wm. A. Drummond, Jr.,

Nineteen and 60/100 Dollars

in full of account to date.

S. H. Cameron, Sr.

Two things should concern you before beginning practice upon each copy: correct position, and a clear knowledge of what the line of italics contains. After noting the general arrangement and effect of the copy in the form of a Receipt, see how neatly, easily, and well you can write it.

After writing it once doing your very best, select the letters or words most poorly written and practice them alone until improvement is noticeable. Then write the entire Receipt again, noting improvement made and further errors for like treatment and correction.

Intelligent Sustained Effort Is Sure to Bring Results in Proportion to the Investment.

Common form of Note. Study wording and arrangement. Be careful yet graceful, free yet sure. Fulfill promises.

$45 60 Springfield, Mass., Nov. 5, 1920.

Nine months after date I promise to pay

Jas. O. Williams Forty-five and 60/100 Dollars,

value received, with interest.

R. O. Jamison, Jr.

Learn to be self-reliant. You have the form of the copy before you, just as it was executed with an easy, graceful movement. Above it is instruction as well. Preceeding it you have received instruction covering every detail of letter construction and the kind of movement to employ. So now you should apply this knowledge and skill in practicing upon and transcribing gracefully and well the accompanying Promissory Note. See how well you can do it. Then see how gracefully you can do all of your writing. Observe, practice, criticize, and then practice, if you would win.

Performance Is the Best Guarantee That Your Word Is as Good as Your Bond.

It is toil plus talent
That wins in the test;
It is study plus practice
That leads to the best.

This specimen was written by Pauline Kusak, student of W. H. Jennings, Windsor-Walkerville Technical School, Windsor, Ont., Can. The ink used was rather pale and, therefore, we experienced some difficulty in reproducing it as it was originally written.

Rita Wesolek Grade 8

It is our duty to be good citizens. Good citizens are loyal. They play for the team, and not for themselves alone.

Rita is a pupil of Fred A. Du Pont, North Liberty, Ind.

THANKS FOR YOUR CO-OPERATION.

To those who have contributed to the Albin and Wesco issues of The Educator we wish to express our hearty thanks. It is only with your cooperation that we are able from time to time to pass on to the public the fine work of penmen. Our only regret is that it is impossible on account of lack of space and expense to pay tribute to all of the fine penmen who deserve recognition.

In presenting this special work it is our sincere hope that it may be an inspiration to others, and be the means of starting talented young men on the road to successful penmanship careers.

We are sorry we could not publish all the nice things which were said of Mr. Wesco.—Editor.

14-5 B K Strilka
Writing May 14, 1931

So long as we love we serve So long as we are loved by others, I would almost say we are indispensable, and no man is useless while he has a friend

R. L. Stevenson

This 5B pupil, K. Strilka, Binghampton, N. Y., writes an unusually free, skillful hand. The quality of line is remarkably strong. Mrs. Elizabeth Landon is the supervisor.

East Chicago, Ind.
December 16, 1931.

The Zaner-Bloser Co.,
Columbus, Ohio,
Gentlemen:

This is a specimen of my writing after completing the work in Z. & B. Manual 96, and which is submitted with the hope of obtaining an Advanced Certificate.

Sincerely yours,
Theresa France

Theresa France attends the Washington High School in East Chicago, Ind. Her penmanship teacher is Pearl Bell. Miss France writes a very neat paper. The original writing was in a pale ink and, therefore, the reproduction shows darker than the original.

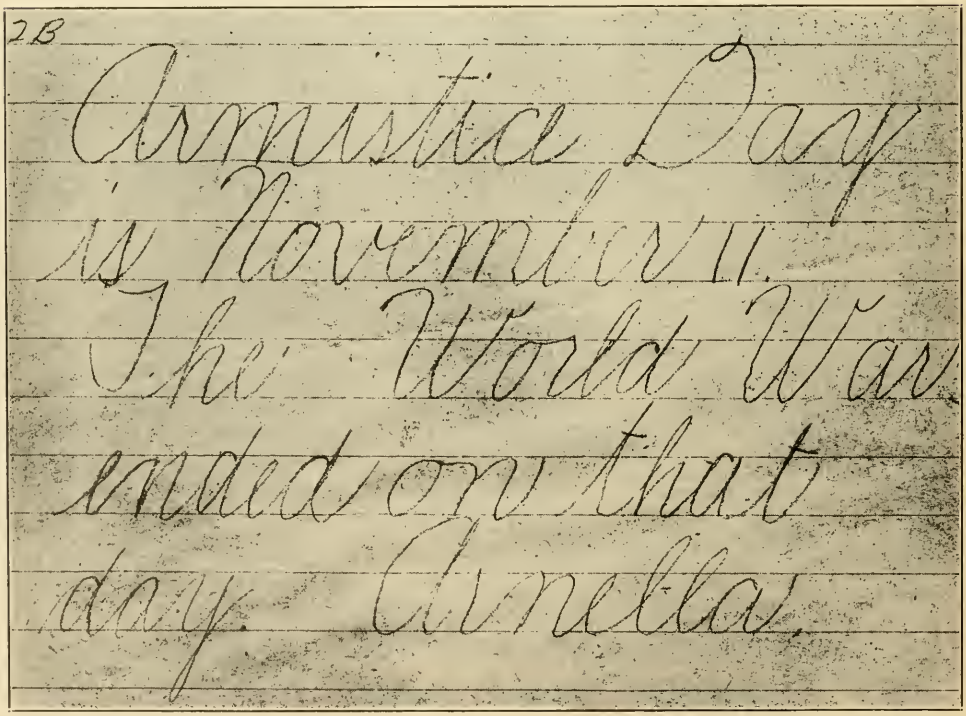
Mary Stull. Grade 6

What we do over and over again becomes a habit Good and bad habits are made in the same way.

What we do over and over again becomes a habit.
Good and bad habits are made in the same way

The two specimens above were written by the Stull girls. The top one was by Mary and the bottom one by Ferm. Both are pupils of Fred A. Du Pont, North Liberty, Ind.

What child doesn't like Indian stories and pictures? A good project is suggested by the above 2B specimen by Louise Johnson of the Lacy School, Miss Thoreson, teacher. This specimen was taken from a booklet, on the cover of which was a picture of a beautiful Indian maiden and a staunch Indian warrior seated before a fire in front of their wigwam. Try a project like this. Place before the pupils a picture of an Indian wigwam and have the pupils write sentences about the wigwam and the Indians. You will be surprised with the excellent correlation of language and penmanship, especially if you have the pupils write with a lead pencil in a large, free hand. This large, free writing enables the pupils to express their thoughts in legible handwriting which doesn't injure their health like small adult writing does. Minnie A. Shawkey was kind enough to send us this specimen, together with a package of other fine work from the pupils in the Warren, Pa., public schools where they are getting good penmanship and correlate it with other subjects.



A language lesson presented on Armistice Day. It shows how the teachers in Warren, Pa., under the direction of Minnie A. Shawkey are correlating handwriting with other subjects. Notice the large, free writing which this 2B pupil does. The original specimen was 8½ inches wide. All primary pupils should use large, free writing with lead pencils.

Lewis H. Carris, Managing Director of the National Society for the Prevention of Blindness, in an address before the International Council for the Education of Exceptional Children, stated that "The books used in sight-saving classes are usually in very large type. Much of the work is done on the blackboard to relieve eyestrain."

J. A. WESCO

(Continued from page 5)

resolves. This new love led him eventually from the Pacific Coast, where he had found an outlet for his penmanship genius in the Portland Business College, across the continent to Boston, where he studied violin making and its music.

In 1884 he was married to Miss Emily W. Abner, of Pittsburgh, Pa. For forty-one years Mrs. Wesco's understanding, sympathy, and wisdom guided her husband, supporting him in moments of doubt and uncertainty, and inspiring him to his highest attainments. The death of Mrs. Wesco in 1928 ended this happy union. Her passing was a great shock to Mr. Wesco; and it was only the thought that he had a great work to do that sustained him in this great loss.

Their one child, Eleanor, shared his sorrow. With her husband and young son, she lives in Spokane, Wash. She is red-haired as her daddy ever was, imitating perfectly her father's temperament in everything—even his artistic inclinations.

Mr. Wesco spent some time in Iowa teaching and studying his favorite subjects, penmanship and music. It was in Lincoln, Nebraska, that he came in contact with another master penman, D. R. Lillibridge. Wesco served the Lincoln Business College for a time, but the feel of the Coast country was in his blood and he listened to the call, returning to Portland, he was employed by the Holmes Business College. On the completion of his contract for the first year at Holmes Business College, he was engaged by A. P. Armstrong of the Portland Business College, where he remained in continuous service until 1901, when he resigned to engage in a mining promotion project.

In the fall of 1903 he was again associated with the Portland Business College, devoting part of his time to supervision and instruction, and the remainder to his private pen work, music, and violin making in an office he has maintained for the past thirty years.

Mr. Walker of the Behnke-Walker Business College, was fortunate in securing Mr. Wesco, about 1910. It was during this period that Mr. Wesco perfected the famous "time-and-count" analysis of writing.

Through the influence of his many friends, Mr. Wesco was elected, in 1914, to the position of Supervisor of Penmanship in the Portland Public Schools, a position he has held with much credit. The Wesco system of writing was adopted in the public schools of Portland. The fact that for the past eighteen years it has been constantly in use is an eloquent tribute to its merits.

In the thousands of memorials and resolutions engrossed by Wesco, it was not alone the rare beauty and accuracy which aroused admiration, but the remarkable speed with which they were made. Another interesting fact concerning his professional work was the absence of any preparatory practice to get into shape to produce his masterpieces.

During the early years of Mr. Wesco's interest in music he became interested in the structure of the violin, and no other accomplishment so reflects his artistry as the delicate remodelling of an old masterpiece, or the building of a new model out of some rare piece of long-seasoned wood—wood that has served in the belfry of some ancient church, cathedral or mission; or which perhaps, has weathered the storms of the ocean as part of a great vessel ploughing the seas around Cape Horn a century ago. His skill in repairing famous violins has circled the globe. Rare and priceless instruments come to his hands from the musical centers of the world—Paris, Vienna, and others. The violins which he has made may some day be recognized with those of the old masters. Those who appreciate violins at their true worth—for their tone capacity and quality, and not for their actual age alone——rank these instruments with the very best.

Aside from his accomplishments in penmanship and music, he is the recognized Handwriting Expert of the Pacific Northwest. He has had hundreds of cases in the courts and many hundreds have been kept out of courts by his almost uncanny detective proclivities and deductions. Among some of the famous cases of national importance are the anonymous letter case at For Stevens, Washington; the McKinley-Ware Land Fraud Cases, involving the whole Interior Department of the Government, and many office holders and prominent politicians; the Olympia, Washington Referendum case; and many others. With this, like his other activities, he has remained entirely in the background as a personality, seeking no publicity, shunning the limelight. The recognition which he receives today, is due, not to any aggressiveness of his, but rather to the fact that genuine ability and merit are appreciated by people at large wherever found.

To the many expressions of appreciation which Mr. Wesco is constantly receiving from all parts of the country, it is a pleasure to add sincere wishes for his continue good health and success.

WORDS OF APPRECIATION

On this and other pages will be found expressions from many friends of Wesco. We are sorry that we could not publish all. We wish to extend our expression of good wishes and good fellowship to Mr. Wesco who has devoted so many years of his life to the uplifting of the various branches of penmanship.

AN OLD FRIEND

I have known J. A. Wesco 40 years. On the occasion of my last visit he showed me a new idea in violin construction that he thinks vastly improves the tonal quality. He picked up one and played a short piece, remarking, "this is a little composition of my own." He can play as well as construct violins. In fact, the construction of violins is almost a major interest with him.

I think he was a member of the orchestra of the old Heilig Theater some years ago.

At another time we fell to discussing diet, exercise, etc., and then it was I learned one of the secrets of his well-preserved nervous system. Careful selection, and moderation in eating have doubtless been contributing factors.

As for making and saving money in order to have a "wad," he simply doesn't care to do that. He prefers to put it to work in some way that will help others.

Modesty, sincerity, frankness—these are some of the qualities I admire in our friend. None of the "braggadocio" spirit about him. A degree of self-confidence he has, but of the kind absolutely necessary in accomplishing what he does, and has done. Absence of egotism is pleasing to me. He never tries to show you wherein his work is superior to that of others. He is content to let it speak for itself.

There is a dash that reminds me of the work of G. A. Gaskell. Mr. Wesco recently spoke of Gaskell as a wonderful writer; personally, I prefer Wesco's work.

S. GOODNIGHT,
Vancouver, Wash.

HAS RECEIVED LITTLE RECOGNITION

Your idea of the EDUCATOR honoring J. A. Wesco, is highly commendable. This superb penman has received little recognition. His work is outstanding in grace, simplicity and dash. Let every penman give honor to this "prince of penmen."

W. H. MORGAN,
Avondale, W. Va.

REMARKABLY SKILLFUL

J. A. Wesco is, and has been for many years, one of the world's master penmen.

H. J. ENNIS,
Portland, Oregon.

WESCO AND BLANCHARD WERE STUDENTS OF MUSSELMAN

Have never had the pleasure of meeting Mr. Wesco, but have known of his wonderful skill for many years.

I hope to see more of his wonderful wizardry displayed in THE EDUCATOR in the near future.

H. P. BEHRENSMEYER,
Gem City Business College, Quincy, Ill.

NATIONALLY KNOWN COMMERCIAL ARTIST INSPIRED BY WESCO

John A. Wesco, master penman! There is a name to fire the imagination of every lover of that fine art!

It is difficult for me to find words adequate to express my admiration for this man, for his remarkable penmanship and for his long and consistent work as a teacher. Today, at seventy-seven, he retains his extraordinary ability, is erect and active and still gets his full measure out of life.

I have seen work of his which I believe has never been excelled. I am sure there has never been any reproduction shown which in a full measure expressed his remarkable ability. I hope you have some work which will show the world that the man really is—A GENIUS UNEXCELLED!

Mr. Wesco was my early inspiration. When I was twelve or thirteen years of age I attended his classes. Thus was the only class in penmanship I ever attended, so he must have put his mark on me, for soon after I launched myself as a penman and began teaching. At twenty-one I was going strong, had commendable skill, and decided to become an artist and hied myself to New York and the Art Student's League.

G. S. HENDERSON,
Portland, Oregon.

A LONG PERIOD OF SERVICE

I am very glad to learn that THE EDUCATOR is to honor J. A. Wesco, one of our finest penmen who richly deserves the honor.

Nearly fifty years ago Mr. Wesco was recognized as one of the best in both ornate and plain penmanship. All through the years he has turned out work of the highest grade. Few men have covered so long a period of time in the execution of high grade penmanship. But all this time Mr. Wesco has never put himself forward and no doubt there will be many who, for the first time, will know him for what he has been for many years—among the very exclusive few at the top in penmanship in America.

FRED S. HEATH,
Concord, N. H.

BEST WISHES TO WESCO

May his sun be as peaceful in setting as that of the Pacific where he has worked and watched for so many years.

W. C. BROWNFIELD,
Cleveland, Ohio.

(Continued on page 27)

FIFTEEN THOUSAND MILES BY AUTO

By F. W. TAMBLYN, Kansas City, Mo.

August first, we, (my wife, daughter, and I), started from home in our Buick for Quebec and to Montreal, where we embarked August 14 for Belfast, Ireland. Upon landing and passing the formal customs, we got outside in time to see the British license plates and Royal Automobile Club emblem attached to the car, the four month's free driving permit in the British Isles stuck to the windshield with a queer-looking "contraption," "Petrol," not gasoline, put in the tank, battery connected; (in shipping, the gas tank is emptied and the battery disconnected), then upon receipt of our driving licenses and "International Carnet" papers that pass a car from one European country to the other as easily as crossing the Canadian border, and our luggage loaded, we climbed in to learn a new trick—"driving to the left, passing to the right." I didn't expect to do any passing for a while, but bicyclists and slow-moving carts made passing necessary. We soon found driving to the left isn't nearly so awkward as it sounds, nor as confusing as their money and guessing which way the pedestrians and bicyclists might turn when we honked our horn.

From Belfast we started north and westward around the island, passing into the Irish Free State at Beleek, and visiting Limerick, Tipperary (Tipry) and on to Doneraile, where we visited and enjoyed "tea" with Patrick Corcoran, a correspondence pupil. From there we went to Killarney and the lake country, Cork, Blarney Castle, where we kissed the Blarney Stone, Cobh (Queenstown) Glendalough, Dublin, and back to Belfast, spending two exceedingly enjoyable weeks on the Emerald Isle, and driving 1300 miles. Queer sights: donkey carts everywhere, pedestrians and bicyclists in droves in the middle of the roads, loathe to get out of the way, very small fields, stone fences and beautiful hedges, mowing and reaping with scythes, threshing by horse-power, women helping, even to the cutting of bands and feeding the separator, small squatty houses, generally connected with their stock barns, close to the road, white-washed and thatched roofs, generally neat outside, even if not inside, a funeral with all mourners and friends walking, the plain, wooden casket borne on the shoulders of six men, with the priest far ahead, leading the procession, good roads, a beautiful country and a kindly people.

From Belfast across to Glasgow for a few days, then northward through Stirling, to the Trossachs, lake country and home of Sir Walter Scott, on north to Inverness, Nairn, and Elgin, then east and south to Aberdeen, Balmoral, (the summer home of the King and Queen) down to Dundee, Perth and Edinburgh, where we remained several days. From there we went south into England at Berwick upon Tweed, on the East coast. Our speedometer showed 725 miles through Scotland; through a picturesquely beautiful country of great variety of scenery, and clean as a parlor. The farmers do their work well, as evidenced by the bountiful harvest then going on. Of the people; they are courteous, hard-working, thrifty, and with a sound Presbyterian faith that produces real men and women.

From Berwick to Newcastle on Tyne, Durham, then west, following near the old Roman wall to Carlysle, on south over Kirkstone Pass down into beautiful Ambleside and Windemere, south and eastward to Colne, where we visited and enjoyed "tea" with an old correspondence student of about 25 years ago, James Wild, who, to my notion, became the finest penman on that side of the Atlantic. From there we went to the west coast at Blackpool, Southport, and Liverpool. In the Liverpool Cathedral is a very wonderful, hand illuminated War Memorial album done by Geo. Scruby and assistants, of London. Then we went to Chester, Shrewsbury, Birmingham (Birminm), where we were "royally" received by Messrs. Gillott and Jones, at the Gillott Pen Company factory, manufacturers of the finest pens in the world, (my own included) and were, of course, shown through the factory. From here westward through Worcester, Leominster and into Wales, going on to the west coast again at Aberystwyth (this is an easy one compared with many names in Wales.) If you don't believe it, try this "Llanbadarnfynydd." It is there and plainly marked on the map. From Aberystwyth we proceeded south along the coast to Aberayon, and westward to Abergavenny into England again, through Gloucester, north to the Shakespearian country, Stratford-on-Avon, Warwick, Coventry, Leamington, Banbury (home of the famous Banbury Bune and "Banbury Cross"), Oxford, on down to Bath, Bristol and Wells. Again south and westward, along the coast through beautiful Lynmouth and Lynton, then into Cornwall, where we spent a month with relatives, enjoying the famous scalded or, clotted, cream, Saffron cake, pasties, plum puddings, etc., for which Cornwall is particularly noted. From here we went along the south coast through Plymouth, from whence our Puritan fathers sailed, to Exeter, and again north as far as Sheffield and York, back to Cambridge and London, over the great North road, probably one of the finest on the Island. Here we spent five weeks sight-seeing and visiting relatives in and around the city. London, while not a particularly beautiful city, is intensely interesting, and so large that one could easily spend many months there with interest. The British, and Victoria and Albert Museums contain quite a lot of

Mr. and Mrs. Tamblyn in front of the leaning tower of Pisa, Italy, taken on a very cold day.

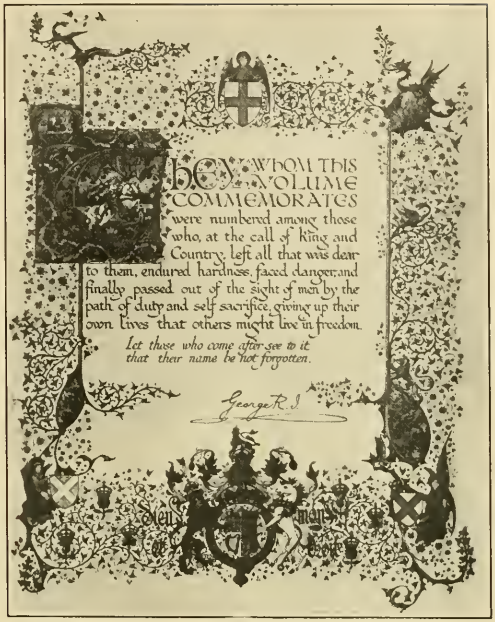
A common scene along the road from Rome to Naples. Mr. Tamblyn states there are many more ox teams than autos.

old, hand-illuminated specimens done by monks, mostly during the thirteenth to fifteenth centuries. From London we went down to Bournemouth and eastward along the south coast to Folkestone, where we crossed the channel to Boulogne. For England, the mileage was 3,655.

Of England; we know it as a garden spot, clean, neat, quaint and picturesque, ever something new in scenery and customs. Of its people; I don't dare say much, since, by blood, (not birth) I am one of them; but they are honest and seem to believe others the same, law-abiding and loyal to their government and country. Their methods are often slow and awkward, generally doing things the hardest way, but they do it well and manage to "muddle through."

In Boulogne we had to get back into the habit of driving to the right, and found it equally as awkward to learn as going to the left in Belfast. To Paris for ten days, then southward to Nice, on the Mediterranean to visit my old friend and co-teacher for five years at Sedalia, Missouri, E. Virgil Neal. Some readers may recall that he wrote the Progressive Bookkeeping system for Williams and Rogers, since purchased and now marketed by the American Book Company. His share of the profit, through the sale of this system, was $333,000.00. He has built, on a mountain top, overlooking Nice and the Ocean, a magnificent Chateau of thirty-two rooms and fifteen baths, elegantly furnished. On the thirty-five acres of ground, he has his own water and electric plants, office building, and laboratory, water-fall, and stream with mountain trout, Japanese garden, zoo green-houses, dairy, vegetable garden, chicken yards, terraced gardens of flowers, tropical and semi-tropical fruits and a fleet of handsome motor cars. Scores of servants and care-takers look after it all, and attend to all the family's needs. We enjoyed five days of his and Mrs. Neal's genuine hospitality. Best of all; his wealth has not turned his head nor changed him from the affable young man I knew so well and admired nearly forty years ago. How did he make it? Brains and hard work! Ten millions or so from Nuxated Iron, which he put on the market in America just after the war closed up his cosmetic business in England and broke him. The war over, he went back and re-established this business, which he is now conducting in thirteen different European countries, under the trade name of Tokalon, of which he is the sole owner.

From here we went to Monte Carlo, along the French and Italian Riviera, to Genoa, Pisa, Florence, Rome and Naples. Vesuvius, Pompeii, Sorrento, Isle of Capri, and the Amalfi Drive stand out in bold relief. We would have liked to remain in southern Italy until spring, but time didn't permit, so we reluctantly turned back towards Rome. In the Vatican at Rome, one sees a vast library consisting very largely of testimonials to the different popes for hundreds of years. These testimonials illustrate the skill of man in almost every conceivable style of



A hand illuminated war memorial done by George Scruby and assistants of London. This is one of the many beautiful illustrations seen by Mr. Tamblyn on his trip.

art and craft. Among them, of course, are numerous pieces of engrossing and hand illuminating. Generally only the cover, or title pages are open for inspection. Other testimonials consist of art and craft expressed through wood, glass, leather, gold, silver, and even precious stones. From Rome we returned to Florence, then went on to Venice and Milan, around Lake Como and along Lake Maggiore to Domodossola. In Milan we lost, by theft, all our best clothes from our Hotel.

The people of Italy are kind and courteous, and really nicer than we who are familiar with some Italian communities at home suppose them to be. In the rural sections their ways are primitive, probably three ox teams to one auto, much of the farming done by hand, as in centuries past, burdens borne largely by women on their heads, in hand carts, etc. Much of their plowing is done by hand spading, even in fields large enough for teams and plow. We wonder how some make a living in places they occupy and till. Italy is vastly improved since the war; cleaned up and cities becoming more modernized, with roads greatly improved, but taxes are high, with a possibility of a tax now on windows. They had this in Edinburgh at one time and one sees hundreds of windows there still closed that were bricked in at that time to evade the tax. We who pay a tax here of fro m2c to 6c on gasoline would surely howl if we had to pay the equivalent of from 12c to 15c on the Continent, and 17c in Great Britain, which is their tax. The "Petrol" in England, "Essence" in France and "Benzina" in Italy isn't of itself much higher than our gasoline here in America.

The passes over the Alps, between Italy and Switzerland being closed during the winter months, necessitated shipping the car through from Domodossola to Brig, Switzerland. Though we entered Switzerland the first week in February and were in sight of snow-capped mountains most of the time, the weather was quite pleasant. From Brig we went down the valley to Montreaux, Lausanne, on to Geneva; back to Lausanne, then to Berne, Lucerne, Zurich, and out of Switzerland at Basle, into Germany, covering a distance of 407 miles in Switzerland. I thought England a garden spot, but Switzerland seems to surpass it. It appears not only swept, but scrubbed as well. Most of the farms are neatness personified, and the country, as a whole, appeared more prosperous than any we had seen.

In Germany we traveled northward to Frieburg, Baden Baden, Heidelburg and Frankfort on Main. From there to Wiesbaden, on down to the Rhine, which we crossed and followed through Bingen, Coblenz and Cologne, where we again crossed the river in going to Duesseldorf, Elberfeld, Braunschweig, on our way to Berlin, where we remained several days. Then we went to Hamburg, Bremen, across into Holland, near Groningen. 1100 miles in Germany. We all know the German peo-

ple to be among the best of the earth. They were mislead by a crazy, now generally hated, Kaiser. They don't seem to want to pay the war reparations, but, to my way of thinking, they are as able to pay as England and America are able to do without it. Those fortunate enough to pass that way, will see a settlement west and southward from Groningen, between the villages of Meppl and Zwolle, an unusually quaint and interesting community, settled by a religious sect of real Dutch; quaint in dress, wooden shoes; good, substantial, yet quaint, thatched-roof houses, much alike, standing from two to three hundred feet apart along the highway for several miles. The occupation seems to be mostly farming and dairying. We continued along this highway to Amsterdam, for a few days, then to Haarlem, The Hague, Schweningen, Delft, to Rotterdam, crossing into Belgium at Rosendaal. 510 miles in Holland, through a delightful country and a rather fine, prosperous people. Holland is the home of wooden shoes, worn almost universally, quaint wind-mills, canals, fine city and farm homes, and windows that glisten with cleanliness, indicative of a similar interior.

In Belgium we went through Antwerp (English), Antwerpen (Dutch, Anvers (French), Brussels, on through East Flander's Fields to Ghent, and West Flander's Fields to Dixmunde, Ypres, then into France again on the way to Lille. From there southward through the French war zone, English, American and French war cemeteries, on the way to Rheims, Chateau Thiery and Belleau Woods. From here we returned to Paris for another two weeks. During both of our stays in Paris we had the pleasure of the delightful hospitality of Mr. and Mrs. C. S. Clark and daughters, Valma and Olga, another co-teacher at Sedalia, in the early nineties. Leaving Paris, we drove to Havre, where we embarked for New York. The distance travelled in France, during both visits was 1700 miles.

We landed in New York March 21 and where I accidently ran into the Eastern Commercial Teachers' Convention, being held at the Pennsylvania Hotel, Easter week, where I met many old friends and brother penmen. From New Your we returned to Kansas City by way of Philadelphia, Washington, Richmond, Charleston, W. Va., Louisville and St. Louis, reaching Kansas City April 7. Our speedometer registered 15,500 miles for the entire trip, and with practically no car or tire trouble to mention.

Mr. Harry G. Webster, this year with the Rahway, N. J., High School, will teach, the coming year, in the Weaver High School at Hartford, Conn.

Miss Edith Taft of Quincy, Mass., has recently been elected to teach in the New Britain, Conn., Junior High School.

PENMANSHIP PRIZE WON BY G. C. GREENE

Medal Received as Second Place in National Contest.

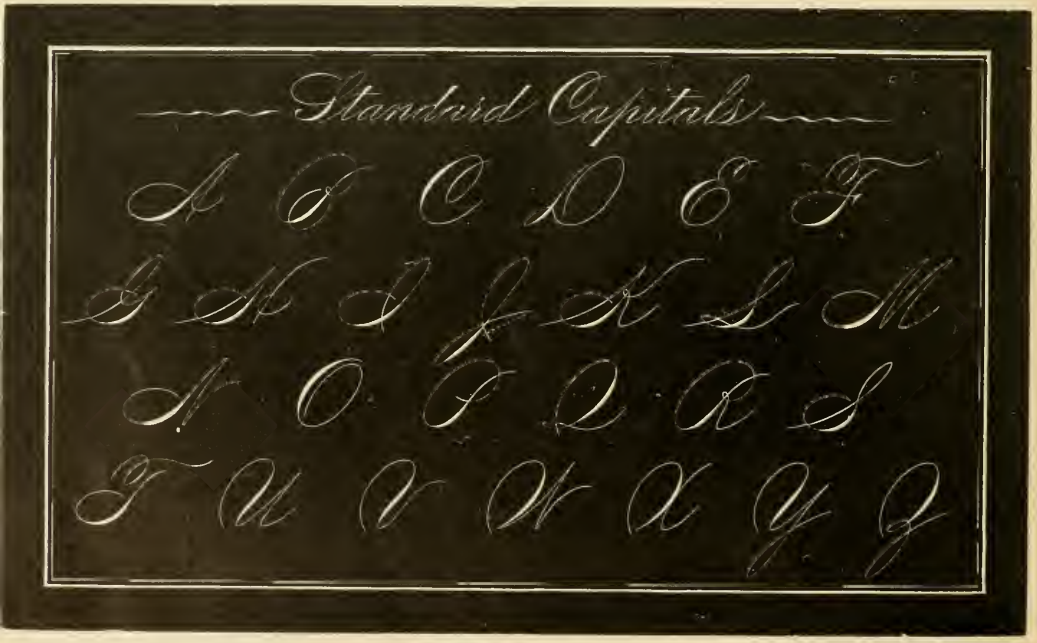
G. C. Greene, head of the penmanship department at Goldey College, has been awarded a gold medal as second prize in a contest conducted by the National Association of Penmanship Teachers and Supervisors.

The contest was open to all classroom teachers in the United States and was participated in by many teachers in various sections of the country.

Mr. Greene is not only a skillful penman himself but inspires his students to greater effort. Ten of his students were recently awarded the Zaner-Bloser Professional Certificate, the highest honor awarded to student penmen. During the past four years 55 of Mr. Greene's students have won this coveted honor. Several hundred of his students win lesser awards each year. —From Goldey College School News.

Mr. George W. Cosgrove, a member of the 1931 graduating class of Salem, Mass., State Normal School, has accepted a position with the High School at Medfield, Mass.

Read every page of The Educator, for in it you will find a message—some practical idea which will help you.



A very accurate, skillfully made set of capitals by J. A. Wesco. This semi-ornamental style was much in vogue when Mr. Wesco was a young man. It is an inspiration to study.

A bevy of birds by J. A. Wesco of Portland, Oregon.

Some Modern Problems in the Teaching of Handwriting

Prepared by J. A. Savage, Supervisor of Writing, Omaha, Nebr., for the National Commercial Teachers' Federation

In discussing this subject before the teachers assembled in this Penmanship Round Table Group of the National Commercial Teachers' Federation, I feel that we should consider it from two different angles. Teachers of business writing who are teaching older boys and girls and men and women in business colleges or high schools are concerned almost wholly with the problem of teaching those in their classes to write well. Those who teach in normal or teacher training schools and those who are supervisors or directors of writing in elementary schools have many quite different problems confronting them.

In teaching in business colleges or commerce departments, the matter of writing system or methods is not of great importance. The pupils in these classes have probably had training in various elementary school systems and have been taught half a dozen different methods of handwriting, each of which might be capable of producing equally good writers. Students who have already acquired a fair style of penmanship, regardless of the system used, need give their teachers little concern. Their various styles of letter formation are interfered with very little by the able instructor; his efforts being directed to properly shaping up what they already have, to signature writing, to the making of plain figures and to the acquiring of speed and ease in execution. These things are done successfully by the average commercial writing teacher, since he is usually (and certainly should be) a professional penman, capable of teaching intelligently any of the several modern styles of business letters or forms.

The greatest problem for every teacher of handwriting is to so enthuse his students that they will put into practice in their daily written lessons those things that were learned in the formal writing class—to so correlate those things with their every day writing that they will become fixed habits.

Business Firms Require Good Handwriting

The fact that business firms nearly always require that young men and women applying for commercial positions must write easily and well should be thoroughly impressed upon every student. If the writing teacher will present these facts in a convincing way, he will stir up enthusiasm that can be produced in no other manner. The reading or placing in a conspicuous place of letters from business men certifying to these facts will help greatly in doing this. These statements from business men are not at all hard to secure.

Creating Interest

Specimens of good writing should be kept before the pupils. Good copies should be used and writing teachers themselves can stir up much enthusiasm by blackboard demonstrations. The use of national penmanship magazines in his writing classes in business colleges was found, by the speaker, in his many years of experience in commercial school classes, to help greatly in stirring up and keeping up enthusiasm as was also the use of the penmanship certificates which can be had through these periodicals.

Exhibits of students' work placed on display about the schoolroom or in some bank or store window are also a means of keeping up an interest in handwriting. Exhibits, however, should never be permitted to grow stale but should be frequently changed.

Cooperation

Most important of all, however, is the getting of the good will and enthusiastic cooperation of the teachers of other subjects such as bookkeeping, correspondence, salesmanship, etc. It takes a real diplomat to do this, one who can get the other instructors to realize as Dr. Kilpatrick says, that handwriting, like spelling and language, is one of the three English subjects that should never be neglected as it is so essential in the learning of every other subject in school.

The successful writing teacher is a live wire. He must be on the job every minute of the time and must be so enthusiastic about his subject that the enthusiasm is caught, like the measles, by those with whom he comes in contact.

What I have said regarding the teaching of handwriting in departments of commerce applies also to the supervisor or director in the elementary school and to the writing instructor in the teacher training school; but much more beyond this is also necessary if he is to serve efficiently. The supervisor or normal trainer must also have a wealth of material as to methods, devices, etc. which can be passed on to the classroom teacher or the teacher-to-be. Of course, teachers should be taught to write a precise style, especially on the blackboard where the children learn by seeing and imitating her work but she must also be prepared and trained to instruct students in the class as surely as bookkeepers are trained to do clerical work in the office.

In dealing with these teachers the instructor or supervisor must not lose sight of the fact that those who will be in their classes are of various ages from six to sixteen. He must also realize that in teaching little boys and girls to write, different methods and plans of presentation should be used than with older children. The ages of little folks, their lack of training and understanding, their lack of capacity, endurance, and ability to concentrate, must all be taken into consideration by the teacher, and the supervisor or director should keep this in mind when teaching teachers to teach.

It is their lack of understanding of little folks and ignorance of methods of instructing children that often causes supervisors and special instructors of teachers to lose their positions. These instructors have often been employed merely because they could write well without their having any knowledge as to the problems and their solutions with which teachers have to deal.

Adult Methods Wrong for Children

Far too much effort has often been given in attempting to train children in the same way we have been teaching adults. We have gone to seed, so to speak, on movement drills and have developed thousands of boys and girls into beautiful exercise makers when they could not write their names so that they were readable. There is, however, so much of a tendency at the present time to swing to the other extreme of making perfect letters and giving little attention to movement and position that I fear that there will be a reaction from the other angle. The efficient instructor of writing will not forget that the foundation of good writing is position, movement, and form, and that none of them should be neglected. But the problem is how to establish this well balanced foundation.

Booklets Correlating Handwriting

Many different methods, devices, schemes, etc. are being used in an effort to bring this about but one of the most helpful that we have ever used in the Omaha schools is the preparation and the exhibition of project booklets. This affords the teacher a wonderful opportunity to guide her pupils in activities that coordinate the various school subjects. It has proved a fine device for impressing children with the importance of good penmanship, and for maintaining that interest when preparing written lessons in English, spelling, geography, arithmetic, etc.

Last year we had eight hundred of these booklets, one from each room in our elementary schools, on display for several days. The proprietors of our largest department store gladly give space on the tenth floor for this exhibit and the newspapers were very liberal with publicity. It was estimated that fifteen thousand business men, parents, teachers, and children inspected these books. Teachers throughout the city were very enthusiastic over this project and many of them told us that it did more to encourage good handwriting than anything else that we had ever tried.

When Shall Handwriting Teaching Be Discontinued?

It was our pleasure in October to be on the program of the Handwriting Section of the Indiana State Teachers' Association, and to have the privilege of witnessing a fine demonstration of the correlation of handwriting with spelling by Miss Catherine Tacoma, a first grade teacher of the Indianapolis schools. Following this demonstration Mr. Stetson, superintendent of schools of Indianapolis, made an inspiring address to the Penmanship Section which

I wish might have been heard by every writing teacher. Among other things Mr. Stetson voiced the opinion that we have heard so many times from leading educators, that by the time the child finishes the sixth grade he should be sufficiently advanced to discontinue formal penmanship practice.

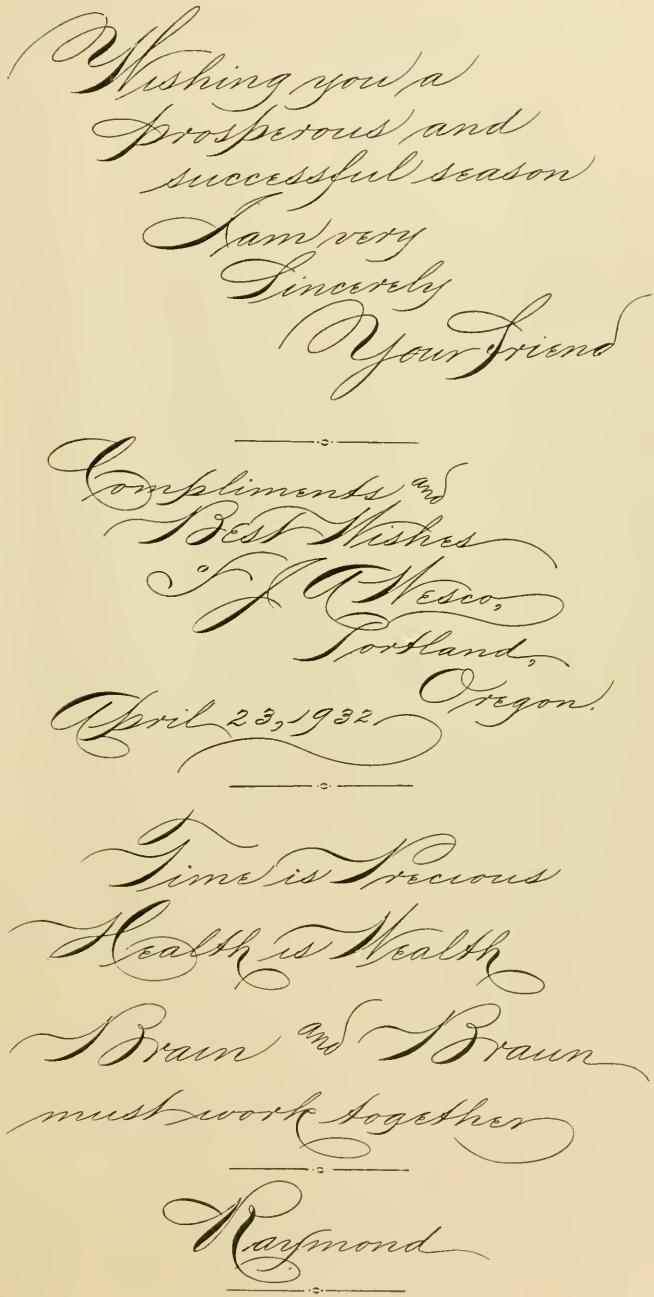
Penmanship supervisors are, I believe, quite generally agreed that this is a splendid objective to aim at but there is a very large IF that must be surmounted before this can be done. IF teachers were all as good writers, as good writing instructors, and as enthusiastic about handwriting as is Miss Tacoma, the penmanship millennium would be reached. Then, and then only would it be possible to discontinue the teaching of penmanship in the sixth grade but teachers are not all Miss Tacomas and most children need instruction during the entire eight years before entering senior high school and even in the tenth, the eleventh and twelfth grades writing classes are sometimes quite necessary.

Another point not to be overlooked in the attempt to make finished writers of sixth grade boys and girls is the fact that these children are just approaching adolescence, a nervous period when many of them are quite disturbed, unsteady, and far from able to put the finishing touches on a desirable style of penmanship. This is one of the reasons that the penmanship of pupils so frequently seems to "go to pieces" in high school.

Of course, we realize that another cause of children's not keeping up their good writing in high school is because of their having to take notes so rapidly in poor writing positions and under various conditions that are unfavorable to good penmanship.

We are at present trying an experiment in the Omaha schools in an effort to help our boys and girls when they enter high school. During the last two months before they are graduated from the elementary grades, pupils are required to take notes on tablets in their laps, on their desks with most of the space covered with books, standing up, using pencils, fountain pens, good and poor paper, ruled and unruled paper, etc. This is done in an effort to train them to accommodate themselves to the various unfavorable conditions under which they must write in high school. Special help is given and suggestions made by the teachers as to how to meet these problems and how to take care of fountain pens. We believe that much good will come from this experiment that it will become a fixed practice in our schools.

In closing, we wish especially to call attention to the importance of the following five points in our attempt to make good writers of the young men and women and boys and girls who are in our writing classes: good position, free movement, good letter form, in every lesson, every day — with much emphasis on the two "everys".



This shows Mr. Wesco's recent ornamental penmanship.

PROBLEMS AND PLANS FOR THE TEACHING OF WRITING IN THE RURAL AND TOWN SCHOOLS

By KATE BROWNING,
State Teachers' College, Terre Haute, Ind.

When asked to discuss Problems and Plans for the Teaching of Writing in the Rural and Town Schools, I realized that the people most vitally concerned with this subject were well represented by the students in my classes during the summer terms at the Indiana State Teachers College at Terre Haute.

Many of them have had their grade and high school careers while we were passing through the period in Indiana when it was thought that writing and spelling could be learned well enough just by using them in other subjects, with no special attention paid to them. Therefore, many of them have had no writing lessons, and have even gone out to teach with no preparation whatever. Since these problems, and the plans for solving them, are always discussed in my classes, I decided to ask these students to write out a statement of their individual problems, and, in addition, if they had found some very good plans for taking care of them, to be kind enough to submit these suggestions for the benefit of those who were in need of assistance in their own work. My request met with a most generous response, and as a result, this paper is a composite of problems and plans of students and teachers, out of the fulness of their experiences, with the hope that it may be helpful to those, at least, who lack experience.

I have attempted to place these problems under the three general classifications of equipment, time, and those phases for which the individual teacher may be held responsible.

I think the inadequacy of proper equipment led the list of complaints, the principle features being rough or high blackboards, desks of improper height or size, insufficient light, no letter or position charts, inferior paper, pens, and ink.

When this condition exists, the teacher is at once confronted with one of the very worst obstacles. Not even an accomplished writer can do good work with such equipment, since the proper position is absolutely essential to good control of the muscles and nerves, which is in turn necessary to the development of skill and grace. As to the materials, a skater would not attempt to glide gracefully over rough ice on rusty skates, and we can never hope for the attainment of legibility, rapidity, ease, and endurance that make writing an art and a pleasure, unless we have paper with a smooth, hard surface, ink that flows smoothly from a good flexible steel pen gliding with a light, quick motion over that paper, and held by a hand that can control it.

Various suggestions were offered as to how proper equipment may be obtained. Of course, any improvement in equipment will improve conditions for all other work the children do, and the earnest, tactful teacher will surely be able to convince the principal, superintendent, township trustee, Parent-Teachers Association, or some generous patron, of this fact, and secure assistance in bringing about better working conditions. The materials of good quality may be had at very little more cost than poor ones and the teacher can remedy that herself.

The second classification, time, or lack of it, was presented in three different phases: lack of time to give writing a definite place on the daily program; the writing period not long enough to permit of analysis, drill, and practice of assignment; and the necessity of attempting to teach writing to several different grades at the same period.

It was the consensus that writing, being a skill subject, must have a definite place on the daily program, with a definite aim for the writing lesson, and definite standards set for attainment for the week, month, or term, and that there must be correlation with other subjects to make the work of the writing period effective.

When several grades have to be taught writing at the same period, the teacher may place assignments for the advanced students on the board, take some time for explanations, and set them to work until she can instruct the smaller children what to do. In addition to the assignment for the best students, she may ask them to assist the students who are having difficulty with the position, movement, or letter forms. By dividing the students into groups according to ability rather than grades, and offering certificates as awards, for correct position, movement, and good writing in general, the number of groups and assignments may possibly be reduced to three, and an incentive provided in the way of promotion to a more advanced group with the privilege of helping the weaker students, and of having more advanced lessons in writing.

As to the third classification, those shortcomings for which the individual teacher may be held responsible, the accusations were rather terrible, and many of them made by students who had no teaching experience and did not realize that **their** teachers were victims of a condition themselves, and not intentionally negligent of the best interests of their students.

I will list some of these statements for consideration:

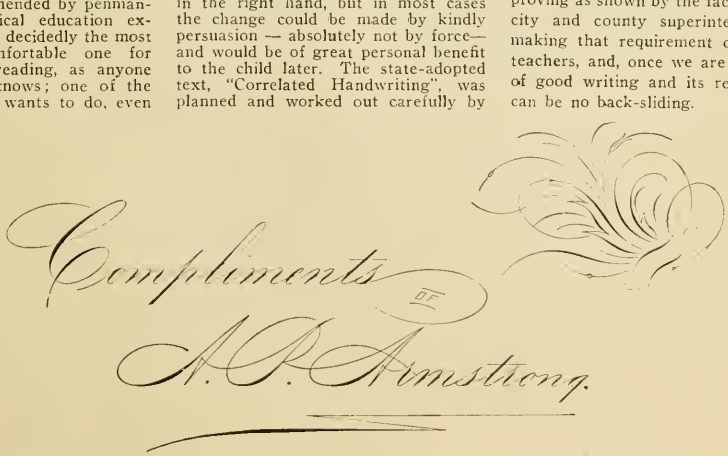
"Teachers themselves did not write well; they had no definite aim for the writing lesson; no definite standards set for attainment; teachers were not equipped with proper knowledge and so were not interested in the subject; children were not made to see the necessity of better writing; legibility seemed to be the only point considered — method of performance had no value; the teacher gave us our copy books and told us to fill them in, writing with muscular movement, but did not **see** that we **did** it; penmanship was never mentioned to me after I left grade school, and I find myself a much poorer writer when a sophomore in college than when a sophomore in high school; no penmanship course was offered in the high school I attended and the teachers were continually complaining about the illegible writing that was turned in to them."

The following statements were from teachers of experience: "My greatest difficulty in teaching writing is trying to get children to use muscular movement. We have a primary teacher who does not teach muscular movement to the beginners because she says she has all she can do to teach them to make their letters; the great need of penmanship is to establish uniformity throughout the grades so as to form habits of correct usage — slip-shod method is responsible for all corrective methods which must be administered below the sixth grade; it takes more time to correct a habit than to form a new one and in this way much time and energy is wasted which could otherwise be used effectively; the greatest difficulty the children encounter in learning to write is in the confusion of letter forms the teachers themselves use, as each teacher writes her own system; after children have completed the primary grades their writing becomes poorer and poorer—when it should become better and better—due to lack of time and proper practice; the biggest problem in writing for the upper grade teacher is undoing the many incorrect habits that have been learned so well in the previous six years."

Probably enough complaints have been registered to show that each one feels very much abused by the neglect, willful or otherwise, of someone else. However, some very good suggestions were offered to offset this adverse criticism. In addition to having good equipment and materials, the daily writing period should be well supervised by the teacher; the methods employed should consider the laws of learning, the individual child, and the relation between mental and physical growth; the teacher should have at least a fair amount of skill in writing in order to be able to teach it effectively; each teacher of writing in Indiana should provide herself with a copy of the teacher's manual published by the Zaner-Bloser Company, Columbus, Ohio. The work is planned out week by week and term by term, so that even an inexperienced teacher could use it; if the manual does not furnish sufficient material for the grade, there is an excellent little book called "Funny Fable Folk", also published by that company, that furnishes most attractive material for the lower grades; for the upper grades there is

no better way to secure supplementary work than to **correlate** the work with other subjects—for instance, in spelling when the lesson is written give two grades, grading the spelling in figures, and the writing in letters, as A, B, C, or E for excellent, G for good, etc.; a separate grade may be given on any written lesson to help the child realize the value of the legibility and appearance of written work; in the first and second grades teach children to write words legibly, as they are too young to expect any great degree of skill or grace in letter forms; in the third grade drill work may be started and gradually increased as the muscles and nerves develop and the student gains control of them; much board work is helpful—small children should be taught to write well at the board before they are taught to write at the desk—it has been found to produce most excellent results for letter forms, slant, and freedom of movement to have some board work even through the eighth grade; when a child has learned to write and spell well even in the sixth grade, it is not advisable to allow him to drop these two subjects, as he has just arrived at the stage when he can develop his best skill in writing, and his best vocabulary of discriminated words; if there is no supervisor of writing, the teachers may choose one of their own number to plan the work so that all may be following the same plan and thereby avoid confusing the children; illustrations and descriptions in the textbooks show how the child should stand at the board and sit at the desk, and these should be followed closely; if it is difficult for a child to learn to use muscular movement, just be patient with him and let him use full arm movement with the hand in correct position, resting and gliding on the third and fourth fingers — it may require several weeks, but if he is normal mentally, and well physically, he can learn to use the correct position; the position recommended by penmanship experts, physical education experts, and doctors is decidedly the most healthful and comfortable one for either writing or reading, as anyone who has tried it knows; one of the first things a child wants to do, even before he comes to school, is to learn to write, so the incentive is already provided; if he is started right, and can learn to do it well, of course he is interested in doing it; have charts showing letter forms and correct position, and measuring scales on the wall, and show the children how to use them; offer certificates for progress in the work; have contests if you like that kind of competition; post the best papers on the bulletin board and have students take home specimens of their work from time to time, as an incentive; teach children to write on loose sheets of paper—flat on the desk—there is never enough room in a copy book, and the hand is usually thrown out of position because the book cannot be pressed flat on the desk; write to the Zaner-Bloser Company for information about how your students may work for and secure certificates—also how teachers may take the writing course and secure a teacher's certificate; save papers and show the child his own improvement; give the student extra practice when he needs it; the use of the victrola is the most desirable method of securing rhythm and of making the writing hour a very pleasant one for the children, as the music seems to cause a relaxation and happy feeling necessary to good control of the muscles and nerves; a school exhibit is quite an incentive to splendid progress in many students; the county superintendent in some cases issues certificates to students who have done acceptable work for their teachers; the left-handed child should have special attention — when he first enters school, he should be tried out at the board to see if he shows any likelihood of developing any skill in the right hand — if not, then he should be taught and carefully supervised as to the manner of holding crayon, pencil, or pen in the left hand, and the position of the paper. Some children are apparently so left-handed that they cannot develop skill in the right hand, but in most cases the change could be made by kindly persuasion — absolutely not by force—and would be of great personal benefit to the child later. The state-adopted text, "Correlated Handwriting", was planned and worked out carefully by Frank N. Freeman, one of our foremost psychologists, and the representative teachers and supervisors of the Zaner-Bloser Penmanship School, therefore it should be the last word in instructions for the teaching of writing, and if the instructions given in the text are followed carefully, the teacher cannot go far astray in her efforts to teach the subject successfully.

Now, many wonder why we do all this talking about writing. Well, to answer that question—**writing is just as important a means of expression as talking, and we need much more training in both of them than we have to enable us to do them easily, gracefully, and pleasurably to the performer, the listener, or the reader.** Writing is a tool of education, and should be taught well enough down in the grades that the student may use it easily and more skillfully as he progresses from grade to grade and more writing is required. He should be able to write legibly, easily, rapidly, and without tiring till a task is finished, giving his entire effort to the thought he is trying to record, rather than to labor along scratching down some illegible marks that some poor teacher will have to spend at least a half hour's extra time trying to ferret out, and incidentally ruining her sweet disposition. If given its proper place on the program, writing need not be any more difficult to teach than any other subject, and if all teachers would exact nicely written work in all subjects, the legibility and general appearance of all papers would be increased at least one hundred percent. Most of us have come to think it is quite worth the effort necessary to produce such results, though Indiana has not quite reached the advanced stage of some of our progressive neighbors—that of requiring by State Board ruling that all grade teachers must have a writing certificate. However, we are gradually improving as shown by the fact that many city and county superintendents are making that requirement of all grade teachers, and, once we are in the way of good writing and its results, there can be no back-sliding.



Neat, attractive, ornamental penmanship written by J. A. Wesco when he was teaching for Mr. Armstrong.

HENRY MADISON JAMESON

Tuesday, April 5, Mr. H. M. Jameson, Southern representative of the Southwestern Publishing Co., arrived in Macon, Georgia, having come from Jacksonville overnight. During the day he visited the Lanier Boys High School, the A. L. Miller High School, and the Macon Vocational School. About 4:00 P. M. he called at the Georgia-Alabama College where he met his old friend, Mr. W. W. Merriman. After visiting with Mr. Merriman for a couple of minutes he complained of feeling dizzy. Within a few seconds he collapsed, stricken with cerebral apoplexy. Before losing consciousness he gave Mr. Merriman Mrs. Jameson's address. The next day at about 3:30 P. M. he died at the Middle Georgia Sanatorium without regaining consciousness. In the meantime, Mr. H. A. Brandon had driven from Gadsden, Alabama, arriving in Macon Wednesday morning. Mr. Jameson's daughter and her husband, Mr. and Mrs. Dewey Foster, also arrived Wednesday morning, coming from Bowling Green, Ky., where Mr. Jameson resided. Upon arrival they were informed by Dr. H. C. Atkinson and Dr. T. E. Rogers that they held no hope for his recovery.

Mr. Jameson was born June 3, 1878, at Three Springs, Hart County, Ky. He was graduated from the Bowling Green Business University in 1904. In 1924 he received an A. B. degree from the Western State Teachers' College. He taught for six years in the Wilson Modern Business College, Seattle, Washington, and also for six years in Healds Business College at San Jose, California. In 1917 he returned to Bowling Green to accept a position as instructor in the Business University

H. M. JAMESON

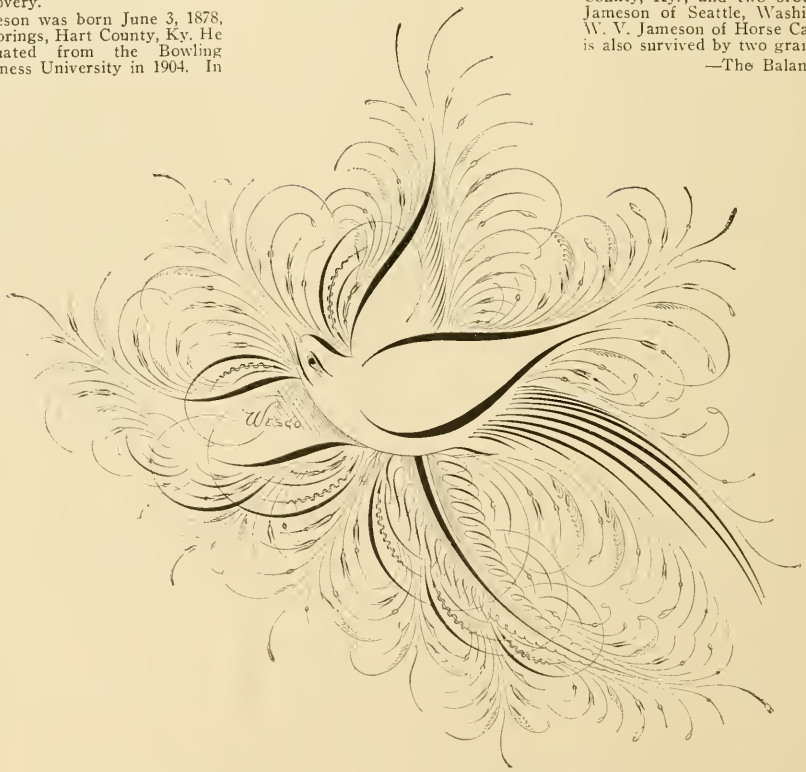
of which he was a graduate. On September 15, 1925, he resigned this position to accept a position as Southern district representative for the South-Western Publishing Co.

In this position he established an enviable reputation as a business man and an educator, making hundreds of friends for the company and for himself. Throughout his territory he was known to practically every commercial teacher in the public and private schools, many of whom had been former students of his at the Bowling Green Business University. He was also widely and favorably known among school officials and executives.

The funeral was held at 2:30 P. M. Saturday, April 9, at the residence, 1126 College Street, Bowling Green. The services were in charge of Dr. George W. Cheek of the First Presbyterian Church and Dr. J. O. Williams of the First Baptist Church. Mr. Jameson was a member of the First Presbyterian Church. Interment was in Fairview Cemetery. The active pall bearers included W. S. Ashby, T. E. Brandon, H. A. Brandon, J. R. Meany, James M. Hill, Nixon Pickard, H. E. Elrod and J. F. Sherwood.

He is survived by his wife, Mrs. Nellie R. Jameson; two daughters, Mrs. Dewey Foster and Miss Alice Jameson of Bowling Green; his father, J. Jameson of Horse Cave, Ky.; one sister, Mrs. R. V. Withers, of Hart County, Ky.; and two brothers, J. K. Jameson of Seattle, Washington, and W. V. Jameson of Horse Cave, Ky. He is also survived by two grandchildren.

—The Balance Sheet.



One of the most skillful flourishes we have seen in recent years. It was prepared by Mr. Wesco of Portland.

WILLIAM A. HOFFMAN

We have again been called upon to record the passing of one of our most noted and skillful penmen, W. A. Hoffman, who has been in the teaching profession his entire business life. He has had charge of Bookkeeping and Penmanship Departments in the following schools:

Spencerian Commercial College, Cleveland.

Powers Business College, Chicago.

Valparaiso University, Valparaiso.

Denver Commercial College, Denver.

During his teaching career his services were in constant demand by the best schools. He had a national reputation for thoroughness and skill while his ability to teach others was unsurpassed. His kindly manner of approaching difficult problems instilled confidence and interest which made study easy and profitable. His desk was always surrounded by a group of students seeking help and they were never disappointed. Mr. Hoffman never entered contests to show what he could do, nor did he find time to write free specimens, but every copy from his pen was a masterful stroke and nearly always found a home in the scrapbook of some lover of the art of fine penmanship.

For a period of five years he endured his sufferings courageously, hopefully and so modestly that the profession knew but little of his illness until the time of his passing on, April 4, 1932.

H. B. LEHMAN.

William Alan Hoffman was born in Homeworth, Ohio, in 1865. After early training in the schools there he attended the Spencerian Business College of Cleveland, Ohio, and was a pupil of the well-known Platt R. Spencer, of the Spencerian System of Penmanship in that College.

In 1890 Mr. Hoffman was married to Sophie E. Hunger of Cleveland and they removed to Toledo, Ohio, where he became connected with the Davis Business College as professor in the commercial and penmanship departments. After two years he returned to the Spencerian Business College in Cleveland in his former capacity, later going from there to the Albany Business College, Albany, New York.

In 1899 Mr. Hoffman accepted a position as the head of the Penmanship Department of Valparaiso University, Valparaiso, Indiana, where he taught lettering, penmanship, and engrossing and remained there for twenty-one years.

Due to difficulties following the war and after reorganizations in the school, he accepted a position with the Barnes Commercial School in Denver, Colorado, to which city they moved in 1923. After two years, because of ill-health it became necessary for him to abandon his career and he retired to private life.

His death occurred from complication of diseases on April 4, 1932 at the family residence, 1366 Adams Street, Denver, Colorado.

He is survived by his wife and three children, Mrs. Wallace B. Wilson of Valparaiso, Indiana, Wesley H. and Carlton F. of Chicago.

Interment was at Graceland Cemetery, Valparaiso, Indiana on April 8.

NORMAN TOWER.

In the March issue our subscribers will recall of reading the life story of Frank L. Dyke, one of the pioneer penmen, and one of the group of skillful penmen working in Cleveland in the eighties. Some of the leading penmen of that group were P. R. Spencer, Jr., E. W. Bloser, F. L. Dyke, H. B. Lehman, E. R. Felton, H. T. Loomis and Berkey. Of the seven nationally known penmen, Mr. Lehman of St. Louis is the only one surviving.

The members of this group influenced and inspired each other on to higher attainments. No doubt there was a great deal of friendly rivalry. At least, everyone became exceedingly skillful. We don't recall of a more skillful assemblage of penmen.

The work we have seen produced by W. A. Hoffman ranks with the very best executed by any penman.

As these old masters pass out of the picture we wonder who will take their places—who by intelligent, persistent effort will carve a niche in the penmanship profession.—Editor.

JOHNSON CITY BUSINESS COLLEGE PENMANSHIP CONTEST

The above school, located at Johnson City, Tenn., held a very successful penmanship contest in which two hundred specimens were submitted. The first prize was won by Wenonah Tilson, Limestone, Tenn.; second prize, Harry Lee Shelor, Christiansburg, Va.; third prize, Ruth Edens, Elizabethton, Tenn.; fourth prize, Amy Wiseman, Cranberry, N. C.; fifth prize, Ruth Bowman, Johnson City, Tenn.

Mr. I. R. Thornberry, newly chosen president of the school announces that the contest will be an annual event.

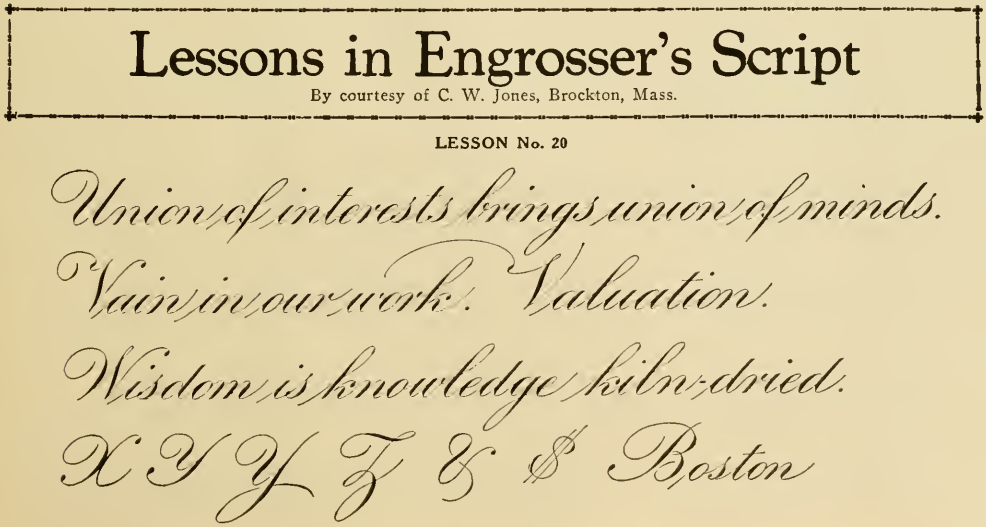
C. G. Shafer, registrar of the college, writes that every seat is filled in the school. We congratulate the school and wish it success.

Some beautiful specimens have been received from W. H. Morgan, Box 72, Avondale, W. Va. Mr. Morgan is doing some very nice work in Business and Ornamental Writing.

Lessons in Engrosser's Script

By courtesy of C. W. Jones, Brockton, Mass.

LESSON No. 20



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Pres. Meadows-Draughon Business College, Shreveport La.

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promptly and expertly engrossed in any quantity
The KOLLER STUDIO
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INITIATIVE—Defined in Terms of Everyday Usage

INITIATIVE is going ahead and doing the things that should be done without having to be told to do them.

Here are some illustrations:

You are in a room by yourself, sitting under an electric light, studying your Shorthand lesson, or working on your books, or practicing on the typewriter. You finish and start to leave the room. There is no one else in the room. You turn off the light to save expense.—THAT'S INITIATIVE.

Likewise, you are in a room by yourself sitting by an open window. Everyone else has gone. You get ready to leave for the day—you pull down the window.—THAT'S INITIATIVE.

You are working in an office. There are papers and books scattered over the desk and the desk is covered with dust. Other things in the room are disarranged. You straighten up the books, papers, etc., in an unobstrusive manner, dust off the desk and see that everything else is put into order.—THAT'S INITIATIVE.

You are in charge of the front office of a business establishment. Someone come in and wants to know something or to see your employer. Your employer is "in conference" and can't be interrupted, or is out. You find out who the caller is, get his address and phone number and tactfully ascertain what he wants. Then, if his proposition is one that you feel your employer is likely to be interested in, make an appointment for him to call back at a certain time.—THAT'S INITIATIVE.

Contributing new and constructive ideas to any business or organization, assuming responsibility not necessarily required of you—taking on additional work—THAT'S INITIATIVE; and initiative of the right sort always pays BIG DIVIDENDS.

Every man or woman who works up to an important position must, of necessity, possess INITIATIVE. No one could ever reach such a position without initiative, or if someone had to tell, or show, him or her, how to do everything.

INITIATIVE, or the exercising of it, **is the one sure thing that leads to business success.** Develop it as you go along. You will have many opportunities to do it.

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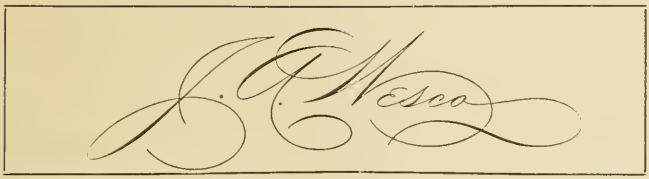
Neatly Engrossed and Filled
Fine Specimen of Illuminating in colors $1.00
Ten Lesson Course in Illuminating $25
J. D. CARTER
Deerfield - - Illinois

We hope you will get your pens out and try to imitate some of Mr. Wesco's flourishing and pen work. Mr. Wesco has spent many many years in preparing various kinds of pen work. While the demands have changed somewhat today, tending more to engrossing, there is a greater opportunity in pen work today than when Mr. Wesco was a young man.



On this and other pages are to be found bouquets from friends and matchless gems from Mr. Wesco's pen.

RIGHT LIVING HAS PROLONGED CAREER

Previous to attending the Zanerian in 1913, I was a fellow-teacher with Mr. J. A. Wesco at the Behnke-Walker Business College. It was there that I first became acquainted with Mr. Wesco and learned to appreciate his great skill.

Mr. Wesco as supervisor has secured, to an unusual degree, the loyalty and cooperation of his teachers, and a most gratifying response from the children.

Mr. Wesco's skill with the pen has in no way decreased with the passing of the years, and those of us who know him personally feel that his careful habits of living, systematic exercise, and enthusiasm for the out-of-doors are responsible, in no small measure, for the continued vigor and fineness of his work.

VERA G. ALBIN,
High School of Commerce,
Portland, Oregon.

One of the greatest of penmen of all time, Mr. John A. Wesco, of Portland, Oregon.

M. A. ALBIN,
San Antonio, Tex.

PRESIDENT OF PUBLISHING CO. AND FORMER ZANERIAN WRITES:

The name of J. A. Wesco will always appear on the honor roll of those who have helped boys and girls get a start in life.

A. B. ZU TAVERN,
Commercial Text Book Co., Ltd.
South Pasadena, Calif.

THE NAME WESCO

I first became familiar with the beautiful penwork emanating from the skilful hand of J. A. Wesco, when it was reproduced in the old "Western Penman." The name "Wesco" was indelibly photographed upon my brain and there it has remained, shining as brilliantly as it ever did in that early day.

His pen ran true, guided by his matchless arm and hand. It was evident then, and is now, that he knew what he was going to get at the time he began to flourish a design of any kind with his pen.

Mr. Wesco never knew that he has always been one of my champions since he was featured by the "Western Penman." Some one aptly said, and how true: "Wesco has held the finest exclusive penmanship position in the United States, and held it for years."

The penmanship profession has been brought to its high state by wonderful men who have given their best as has J. A. Wesco.

The Educator is doing a noble deed by publishing this June number, setting forth the high scholastic attainment and artistic skill of our subject.

My best wishes, and I am sure the best wishes of every penman in the land, shall and will be extended to this whole-souled gentleman, J. A. Wesco.

J. A. BUELL,
Minneapolis Business College,
Minneapolis, Minn.

PACIFIC COAST SUPERINTENDENT'S OPINION

I do not know of any individual who has done more for the promotion of good penmanship in the Pacific Northwest than has Mr. J. A. Wesco.

BRENTON, VEDDER
County Supt. of Schools,
Oregon City, Ore.

A PIONEER

Mr. Wesco was one of the pioneers in the penmanship line. His work has a peculiar flexibility to it that is rarely seen in fine penmanship and the skill to my mind is of the very highest class.

H. W. STRICKLAND,
Soule-Strickland Studio,
Philadelphia, Pa.

WESCO STANDS HIGH IN OPINION OF SUPERVISORS

Although I have not met Mr. Wesco personally, I feel that I have an acquaintance with him through the penmanship magazines, which from time to time have contained specimens from his pen. These specimens, I am sure, have been an inspiration to all interested in handwriting.

ARTHUR J. BECKER,
Supervisor, Public Schools,
Salt Lake City, Utah.

PORTLAND TEACHER'S APPRECIATION OF WESCO

We particularly appreciate Mr. Wesco as exemplifying the ideals expressed in true character. He interprets life in terms of worth and expresses himself only in terms of perfection. Throughout the years he has maintained a keen interest in various activities, cultural and aesthetic, and strengthened his desire to keep fit.

As Supervisor of Writing of the Portland Schools, Mr. Wesco has made a valuable contribution. Through his efforts the standards have been raised.

We wish to ad that the handwriting of Mr. Wesco displayed in various rooms is a real inspiration. His occasional visits, too, stimulate the respect and admiration in which he is held.

We, the writing teachers of the High School of Commerce, wish to express our sincere appreciation to Mr. Wesco for his indefatigable efforts during these years of service. Further, we acknowledge the value of the rare privilege in being associated with so outstanding a leader.

ROSE WENKLEMAN,
A. B. WICKLUND,
BURTON O'MEALY,
SOLONA CLARY,
High School of Commerce, Portland, Ore.

SPEED AND QUALITY

When at his zenith, J. A. Wesco was indeed one of the foremost penmen; in quantity and speed he had very few competitors. He excelled in Duntonian execution.

JOHN S. GRIFFITH,
Englewood Business College, Chicago, Ill.

RENEWED FAITH IN HUMANITY

When the history of School District Number One in Multnomah County, Oregon, is written, the name of John A. Wesco will appear as one of the outstanding names on its roll of teachers.

For the past eighteen years, Mr. Wesco has had charge of the penmanship work in the Portland schools and during that time he has endeared himself to superintendents, supervisors, principals, teachers and pupils. The remarkable thing about Mr. Wesco's work is the fact that despite the years of his service his hand is just as steady, his eye is just as keen and his enthusiasm for his work is just as abounding as in the early years of his career. He is an outstanding example of the efficacy of right living and wholesome thinking.

Mr. Wesco has a host of friends both in the school circles of the city and the state and among those with whom he has lived as friend and neighbor for the past forty years.

While the years have been piling up their record and the snows of winter have streaked the hair with gray, the buoyancy of spirit has not been lessened and the years ahead hold as much zest for further conquest in his chosen field as did the days of long ago.

Such splendid examples of consecration to duty, of faithfulness to a trust, and of exemplary living as is realized in John A. Wesco, renew one's faith in humanity.

EDGAR H. WITNEY,
Asst. Supt. of Schools,
Portland, Oregon

INDIVIDUAL AND BEAUTIFUL

Mr. Wesco is one of the most skillful penmen the world has ever known. His style of writing is somewhat individualistic, yet it is of the highest order and very graceful.

H. C. RICE,
Boston, Mass.

AS FINE A MAN AS A PENMAN

In 1915 I called on Mr. Wesco in Portland, and found him as fine a man as his penmanship had proven him to be a fine penman. He has done a wonderful work on the Pacific Coast and his name will live long after he has gone. Would that we might have more such fine fellows in the profession.

F. W. TAMBLYN,
Tamblyn School of Penmanship,
Kansas City, Mo.

HELD IN HIGH ESTEEM

John A. Wesco, whom the writer has personally known for more than a half century as fellow student, fellow teacher, and friendly neighbor: No appreciation I could express would even feebly describe my esteem for his high level mastery and remarkable aptitude in his chosen fields.

COL. N. FALK
Technical High School,
Oakland, Calif.

J. A. Wesco was a man foursquare to the world, with no show or make-believe in him. This is high praise, but he merits it. As a penman he was capable of doing very fine writing. He developed a style of his own, full of individuality.

As a sidelight, let me add that I never knew another man who could get so much solid satisfaction out of repairing or rebuilding a fine old violin. I have seen his face glow over the wreck of an old violin, a Stradivarius, if memory serves me right, and he could rebuild it, too.

Mr. Wesco is a man that anyone might be proud to call "My Friend."

W. A. HARSHBARGER,
Washburn College, Topeka, Kan.
Prof. of Mathematics,

ONE OF THE IMMORTALS

Mr. Wesco has lived a long and useful life, and his work and his name will be inscribed among the immortals of our profession. May he still live long to enjoy the fruits of a useful and well-spent life!

S. E. LESLIE,
Examiner of Questioned Documents,
Cleveland, Ohio.

SEVENTY-SEVEN AND STILL GOING

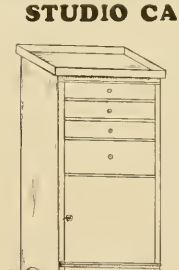
I think it is little short of marvelous that a man nearly seventy-seven years old can retain his skill and continue to do the work he does."

H. J. WALTER,
Examiner of Questioned Documents.
Chicago, Ill.

It seems to me that Mr. Wesco has the same ideals in penmanship as those which actuated the late H. W. Flickinger to reach the high standard he did—THE AIM IN PERFECTION IN EVERYTHING WRITTEN OR FLOURISHED. There is no doubt at all that John A. Wesco is in a class by himself in his own particular style of penmanship skill.

The fresh-from-the-pen evidences of his skill I have had the pleasure of examining are simply marvelous in hand control, smoothness and accuracy. It appears that he has stuck close to the older Spencerian forms in the fluency and accuracy of his work.

STUDIO CABINET *for*



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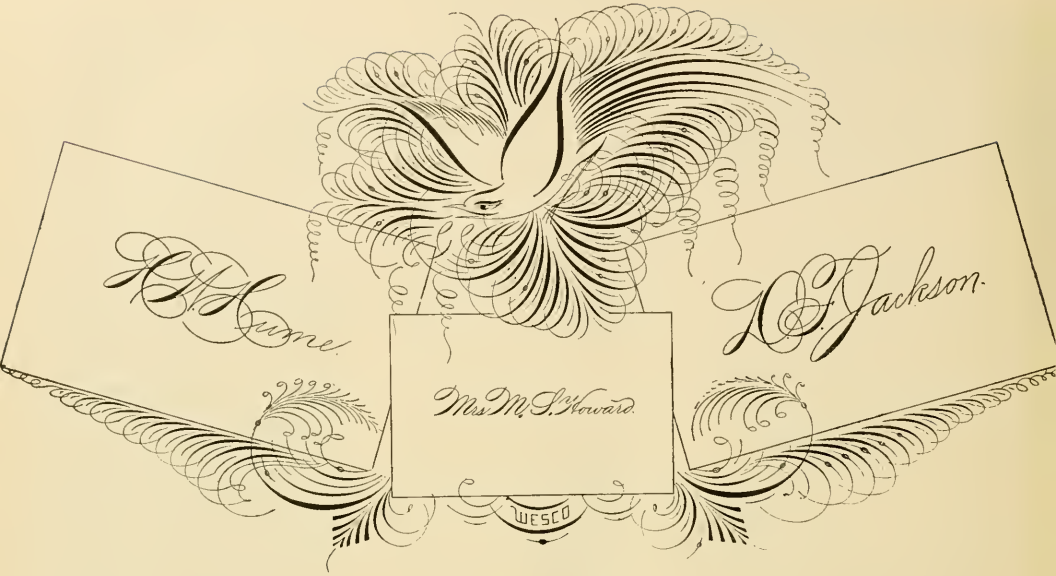

LOOKING INTO THE FUTURE

Men or women who are seriously thinking and planning for the future must realize the necessity of specializing in some particular line of work. They must realize, with competition as keen as it will be, that they must be better than the average if they are to succeed in a big way. In order to become a specialist, it is necessary to receive special training and to take advantage of the experiences of others who have spent their lives in the particular line of work they are interested in.

Handwriting, we are pleased to state, has stood the test and business in this line of work has held up far above the expectations of those engaged in it. Practically all of the engrossers and penmen have had work to do during the past year, which is more than can be said of most lines of work. The future for handwriting looks even better than it has in the past. Handwriting offers a splendid opportunity for individuals to get into a line of work in which they can have a pleasant, profitable business and be independent. If you acquire skill with the pen, you have something which no one can take away from you.

Persons interested in teaching can well afford to take penmanship. It will help them to increase their salaries and will help them in many ways in their school work.

To those interested in handwriting or penwork of any description, we unhesitatingly state—prepare now, so that when the readjustment period is over, you will be a specialist, ready to follow this profitable line of work.—Ed.

EDWARD C. MILLS

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SCRAPBOOK SPECIMENS

A collection of fine ornate penmanship specimens consisting of copy slips, cards, capitals, etc., sent in a large envelope beautifully addressed for $1.00. This package is worth three times this amount to any lover or student of fine writing.

With each package, until further notice, I will include one card, written many years ago by the world's greatest penman—L. Madarasz.

A course of 12 lessons in ornate penmanship by mail, sent for $5.00.

GOLD AND SILVER INK

for illuminating all kinds of pen work, 40c per bottle. Nonesuch Brown Ink 50c per large bottle.

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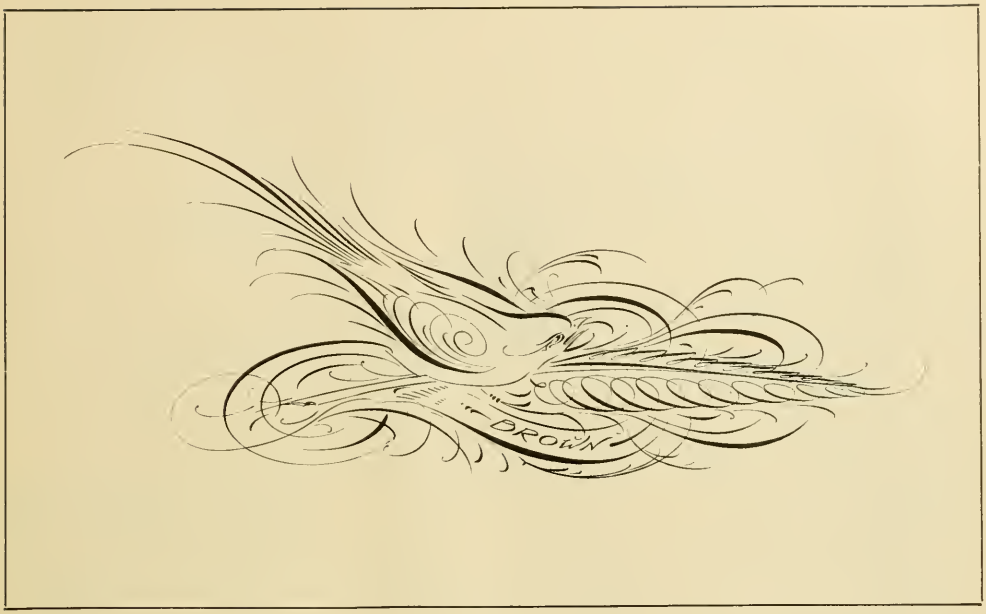


Elliptical Curves

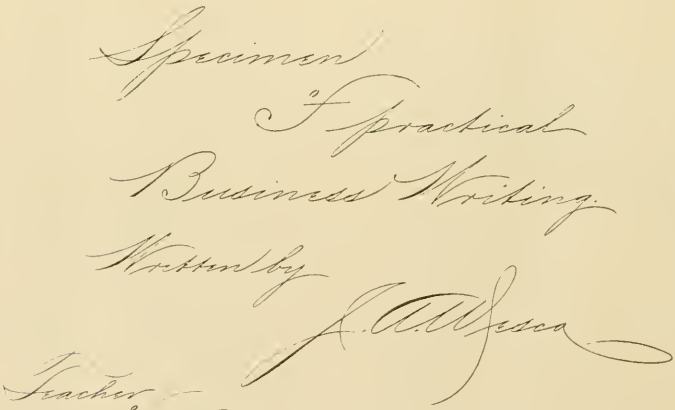
Of curved lines, those which are elliptical are more pleasing than those which are circular. The reason seems to be that in the ellipse, there is a constant deviation from the line of curvature, giving at the same time continual uniformity and continual change.

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z & N

The attractive bird flourish at the top of the page was received from E. L. Brown recently. It is a typical Brown flourish, involving simplicity, grace and art.

In the lower specimen, Mr. Brown shows a practical application of flourishing. It shows a simple way of ornamenting headings in a quick attractive manner.

You will do well to plan to letter a neat small style, for there is a large demand for lettering. Keep up your practice week after week, month after month and year after year and you cannot fail.



The top specimen was carefully prepared by Mr. Wesco. The bottom shows Mr. Wesco's rapid business writing of 1912.

COMMERCIAL TRAVELER KILLED IN AUTO CRASH

Bert Tharp, who has been employed by the Prentice Hall, Inc., of New York City, publishers of school books, was fatally injured in an automobile accident near Portland, Indiana, on May 5.

The deceased was enroute to Lima, Ohio, at the time of the accident. It is believed he went to sleep or lost control of his machine when it left the road.

To his wife and daughter we extend sincere sympathy.

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LEARN AT HOME DURING SPARE TIME
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STUDENT AND FELLOW TEACHER

I wish to express my keen appreciation of our Supervisor of Penmanship—Mr. J. A. Wesco. Under his instruction I became an enthusiastic teacher of the art.

I have taught in the Portland schools before and since Mr. Wesco's incumbency and I know of the improvement that has been made.

Few cities have had the opportunity to have a penman of such rare skill and such mastership in supervision.

OLGA M. JOHNSON,
R. P. Boise School,
Portland, Oregon.

DEMAND FOR TEACHERS

Written May 2. The demand for commercial and shorthand teachers is far behind the available supply, but, among our recent calls, Boston asks for accounting man, $2500; Minneapolis, for all-round man, $2100; Maine, woman for Secretarial dept., $1500; New Hampshire, same as Maine; New York, several high school teachers; Maryland, private school manager, and so on. May we help you?

The National Commercial Teachers Agency
(A Specialty by a Specialist)
E. E. GAYLORD, Mgr. Prospect Hill, Beverly, Mass.

MARTIN ENGRAVING COMPANY

The tenth of a series of letterheads from the F. W. Martin Company, Boston, Mass. By combining and treating in a skillful manner, a penman can produce very attractive letterheads and it would add greatly to his yearly income. The above letterhead is one worth your carefuly study and imitation.

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Permit me to say a few words in appreciation of that grand old penman and educator, Mr. J. A. Wesco.

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May he long continue to inspire all with his wholesome, enthusiastic personality, and his matchless skill with the pen.

F. J. DUFFY,
Supervisor Penmanship Dept.
Duluth, Minn.

ONE OF THE REALLY GREAT PENMEN

I am glad that I can assist in establishing once and for all in the minds of the members of our dearly beloved profession that John A. Wesco is, and has been for the past fifty years, one of the few really great penmen of the world.

S. M. BLUE,
Portland, Oregon.

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THE FIRST WARM SUNNY DAY IN APRIL

I am writing this on the twentieth day of April, our first warm day of the spring season. Having just finished pruning my small fruit trees and stirring up the soil around them to give new life to the roots, I am basking in the warm sun at the Southeast corner of my barn, viewing the beautiful landscape of valley and majestic hills in the distance. At this moment I hear the spring call of the pheasant in a nearby clump of woods. As I sit here relaxing for a few moments my thoughts go out in appreciation of the beauties of nature in this quiet, homey country of Swanzey, New Hampshire. Once more Nature, by the hand of God, is resurrecting herself to new life and beauty for we humans to enjoy. May we all put ourselves in tune with the Infinite so as to see and appreciate the natural beauties of another springtime. We should have a feeling of thankfulness toward the Great Power who makes it possible for us all to enjoy his great handiwork.

C. E. DONER.

C. W. RANSOM

On April 7, Mr. C. W. Ransom, Kansas City, Mo., died. Mr. Ransom was a very conspicuous figure for about forty years in the penmanship profession. He was a very skillful writer and prolific advertiser and promoter. He, at one time, conducted a very successful correspondence school of penmanship, advertising in the penmanship papers and in many leading general magazines. Thousands of people enrolled in his course and received real inspiration in handwriting.

In the later years of his life, Mr. Ransom became interested in business college work in which he was not as successful as he was with his penmanship school. He was a penman rather than a commercial school man.. The last few years of his life were devoted to disputed handwriting and real estate. It is said that he was an expert on the witness stand. For the last six or eight months he was in poor health. Many of his former students and friends will regret to learn of his passing.

PENMANSHIP EXHIBIT IN MANSFIELD

Handwriting is to be exhibited at the May Musicals in the Mansfield Public Schools, Mansfield, Ohio.

Miss Mildred Zerkle, Supervisor of Handwriting and her teachers are planning to have some interesting exhibits to display at that time. The display will especially feature the Washington Bicentennial.

Mansfield is getting excellent results in handwriting. Why should they not since every teacher in the school has become so thoroughly aroused over the teaching of handwriting that each one has worked for and won a teachers' handwriting certificate? Keep up the good work.

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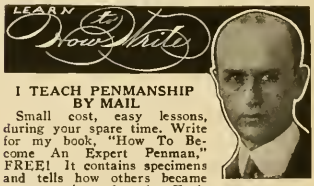
HAS INSPIRED MANY

Mr. Wesco has been an inspiration for his thousands of students and for many, through has skill, who have never had the pleasure of meeting him personally. It is my hope that his influence may live through his skill, so that coming generations may do him honor.

H. O. KEESLING,
Pasadena Business College,
Pasadena, Calif.



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BOOK REVIEWS

Our readers are interested in books of merit, but especially in books of interest and value to commercial teachers, including books of special educational value and books on business subjects. All such books will be briefly reviewed in these columns, the object being to enable our readers to determine their value.

Everyday English—By Geo. W. Guy, **College of William and Mary, Williamsburg, Va.**

is designed especially for students who have had to drop out of school in the grades. It corrects the errors that recent school surveys find most frequent. Statistics show that 90% of the English errors occur in less than 100 words. Instead of the many rules that students are required to learn, Everyday English has reduced these to about one dozen. There are tests and exercises in connection with each lesson and at the end of the course (Lesson XXX) an examination covering the entire feature.

Social-Business Education in Secondary Schools—By Herbert A. Tonne, Ph.D., New York University, and M. Henriette Tonne, A. M., New York City Public Schools. Published by the New York University Press Book Store, Washington Square, East, New York, N. Y. Cloth cover, 288 pages.

This book is in part based upon a study c trends in the teaching of social-business subjects in the United States. These subjects, for the most part economic in nature, tend to have economics as their key subject. The increasing attention given to the teaching of economics, economic geography, business law, merchandising subjects, business organization, and above all to junior business training would seem to make a study of this type desirable.

The Table of Contents is as follows:

I. What Is Business Education?
II. Confusion of Objectives in Business Education.
III. The Need for More General Business Education.
IV. The Trend in Business Education Toward More Emphasis Upon Social Relationships.
V. The Trend in the Social Studies Toward More Emphasis Upon Economic Relationships.
VI. Enrollment in the Social-Business Subjects.
VII. Aims and Subject Matter of Junior Business Training.
VIII. Aims and Subject Matter of Economic Geography.
IX. Aims and Subject Matter of Business Law.
X. Aims and Subject Matter of Merchandising Subjects.
XI. Aims and Subject Matter of Business English.
XII. Aims and Subject Matter of Business Organization.
XIII. Aims and Subject Matter of Economics.
XIV. Methods of Teaching the Social-Business Subjects.
XV. Testing Procedures in the Social-Business Subjects.
XVI. Administration and Supervision of the Social-Business Subjects.
XVII. Training the Teachers of the Social-Business Subjects.
XVIII. Curriculum Making in the Social-Business Subjects.
XIX. A Program of Studies in the Social-Business Subjects.
XX. Conclusion.

Business Dictation—By Charles A. Thomas, A. B., B. B. A., Santa Rosa High School, Santa Rosa, Calif. Formerly, Principal, Secretarial Department, Heald College, Oakland, Calif. Published by Prentice-Hall, Inc., New York. Cloth cover, 353 pages.

To the thousands of young men and women in the business schools of America, training for leadership in the business world, this text is respectfully dedicated.

Rhythmic writing in both shorthand and typewriting has long been recognized as the basic principle for both accuracy and speed, but until the advent of this book little had been done along this line in the shorthand field.

To facilitate rhythm in the writing of shorthand, and to provide a perfectly controlled shorthand writing load for any material, this text introduces the stroke-word. A stroke-word equals two shorthand strokes. By dictating stroke-words instead of regular words, the number of shorthand strokes per minute, or per second, remains constant at a given speed, no matter what the syllabic intensity of the material may be. This rhythmic writing of shorthand notes is encouraged.

A thorough knowledge of the theory of shorthand can be obtained in no better way than through a careful study of the textbooks provided for that purpose. A student who has had such a foundation and who has had, as well, the constant training in vocabulary and phrase building offered by this text, is exceptionally well trained.

The book is divide into four divisions on the basis of the length of the letters. In each division the material is graded as to word construction, the letters containing the shortest words having been placed first. The purpose of this plan is to grade carefully the work given and to keep the vocabulary load in direct proportion to the increase in the student's ability.

The common phrases are called to the attention of the student repeatedly through the phrase-joining sign, while the new words in each letter are placed in boldface type. Thus the problems to be solved in attaining skill in the writing of each new letter are presented forcibly.

The numbers given in the body of the letter indicate stroke-words. Hundreds of letters were analyzed, and it was found that the average word corresponds to approximately two shorthand strokes. It is true that some material will necessitate more stroke-words than actual words while in other material the opposite will be true. As a rule, however, two shorthand strokes equal an average word; hence the use of the term stroke-word.

By measuring the dictated material through the medium of the stroke-word, long words are broken into smaller units, while in many cases two or more short words count as one. The writing intensity of the material remains the same no matter what the syllabic intensity may be; and a certain speed, one hundred words a minute, for example, will represent the attainment of a definite degree of shorthand skill, whether the words are long or short, and even if they permit the use of a large percentage of brief forms.

The number of regular words is marked off by the placing of asterisks at intervals of every twenty words. This makes possible the measuring of shorthand skill in the customary way when it is desired to do so.

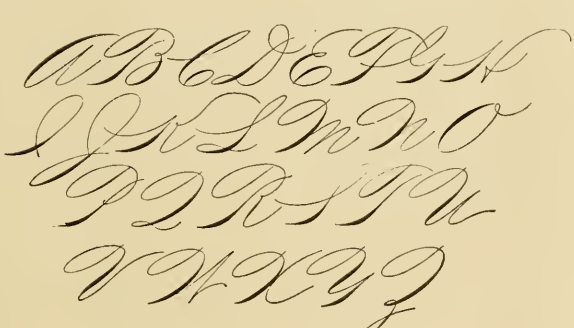
This book is recommended for the use of the student who has mastered the greater portion of the theory work and is ready for dictation. The letters should be given as daily assignments and dictated as familiar material. About an equal amount of unfamiliar material should be dictated along with this work.

A Study of the Teaching of Handwriting in 30 Rural Schools of Harper County, Kansas, is the title of a thesis by Earle Anderson, A. B. Friends University, 1925, submitted to the Department of Education of the University of Kansas as part of the work for the degree of Master of Arts in Education. The study deals with the handwriting problems in the Rural Schools of Harper County. The various tests show that handwriting has not been receiving the attention it should receive and the results secured are not satisfactory in the schools of Harper County, Kansas. It is hoped that the efforts of Mr. Anderson will have some bearing on the handwriting results in the future.

Mr. Anderson draws the following conclusions:

"It is probable that the teachers, who sent in samples and filled in the inquiry blanks, were those who were most interested in the subject of handwriting. Those who did not regard the subject as of major importance would naturally give little consideration to a study of this type. However, the author feels that the information gained by this survey gives a fair understanding of the teaching of handwriting and the results which are being obtained in the rural schools of Harper County.

1. Teachers in the rural schools of Harper County have made little special preparation for the teaching of handwriting.
2. With respect to uniformity in the presentation of handwriting, the following facts were found:
   (a) That a larger percentage of the schools adhere to a regular time and length for the writing period.
   (b) That there is a large divergence in the methods used by the teacher.
   (c) That there is no outside supervision.
   (d) That there is little uniformity in the requirement of materials used.
   (e) That the three points emphasized by teachers in grading are form, quality, and speed but that the percentages given each point do not agree.
3. The largest percentage of all grades did not gain in quality of handwriting but gained in speed.
4. The scores of all pupils in all grades fall below the various proposed norms in ability to write."



Rapid ornamental capitals from the pen of J. A. Wesco.

HOW THE OPINION OF BUSINESS MEN HELPED OUR HANDWRITING

Mabel Lafferty, Pitman, N. J.

Last month three business men of our town were asked if they would judge our sixth grade papers to determine the number of pupils whose handwriting would meet the approval of the business world. After they had been graded by each separately we found 75% of our sixth grade pupils had reached the required standard. With each report from these men was received both favorable and adverse criticism.

The adverse criticism gave us immediate concern since it was almost entirely aimed at the irregularity in our teaching of letter writing.

In my next visit to these rooms I discussed the value of letter writing with both the teacher and the pupils and gave out the following letter:

29 Woodbury Rd.,
Pitman, N. J.,
December 1, 1931.

Dear Bill,

Can't you visit us at Lake Hopatcong during the week after Christmas? I hope the skating will be fine. Do you remember how smooth the ice was last year? The riding academy is still open and your favorite horse needs exercise.

Have I offered enough inducements? Do write and tell me that you will come.

Your friend, Jim.

This was discussed as to the content and the mechanics. The next day it was written with two objectives in mind, first—the finished letter was to look like a picture in a frame, second—each part was to be correctly placed and punctuated.

The papers were next very carefully examined for difficult combinations and individual difficulties. After some time of intensive practice the letter was re-written, then graded by a committee of three pupils.

Next an original letter was written inviting a guest for the holiday season. This was directed and properly delivered to the person for whom it was intended, bringing in the study of the postman and our mail system.

These letters were opened at the beginning of the next formal writing lesson. After reading the letters they were discussed and actually studied for content, form and handwriting. These in turn demanded a reply which was next written.

Neither the teachers nor I had planned to carry the project any farther but the children were not finished with the plan so letters were then written making either final arrangements for the visit, or expressing regret over the child's inability to visit him.

This project took the entire month but we feel that it has been worth while not only from the standpoint of the practice we got in continuous writing, but from the enjoyment it afforded the pupils in handling a real situation.

FEDERAL BOARD FOR VOCATIONAL EDUCATION—GUIDE

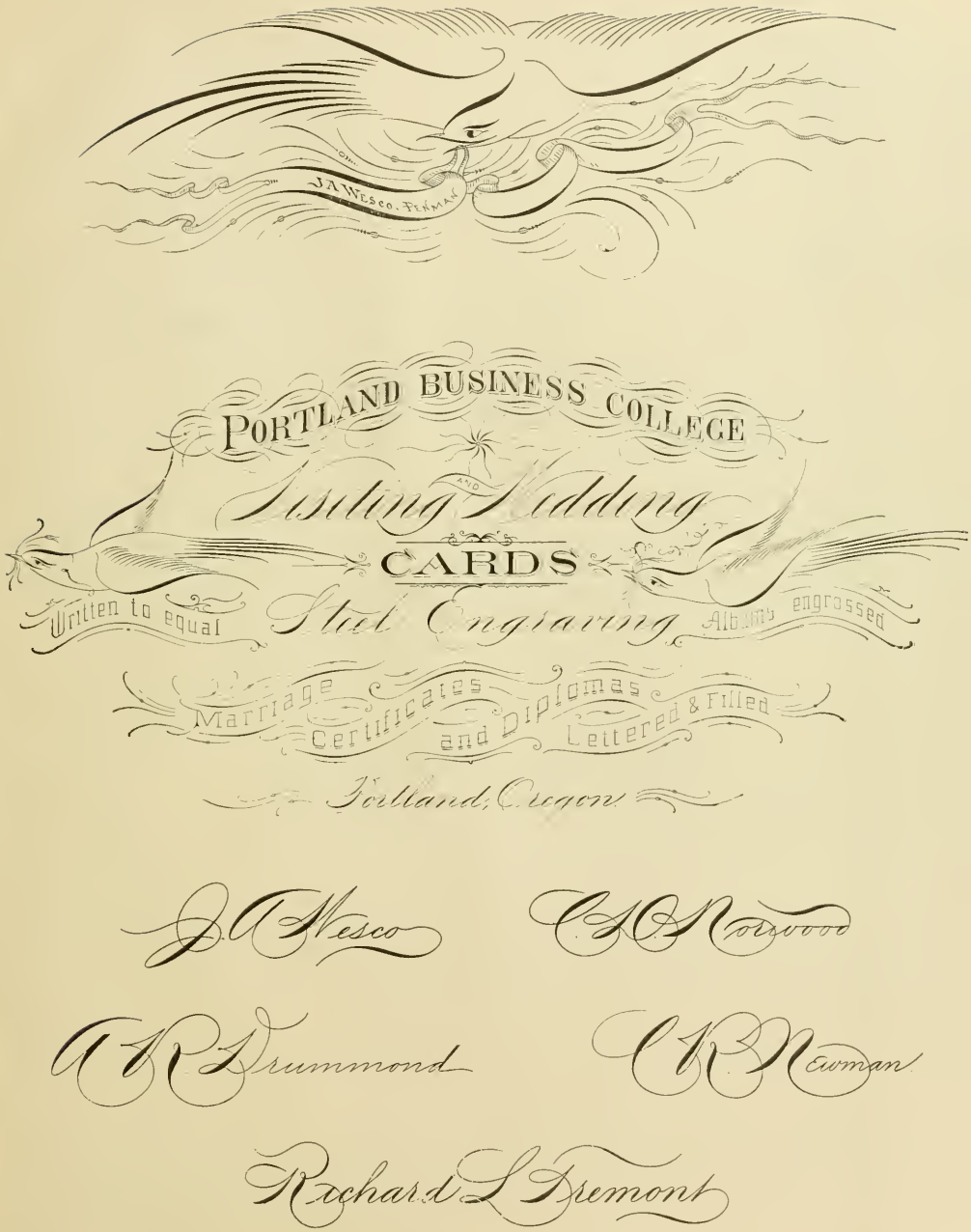
Commercial subjects taught in rural high schools should be those best adapted to the experiences and the economic needs of farm youth. This is the recommendation contained in the annual report of the Federal Board for Vocational Education. The youth on farms should study those commercial subjects which will be of the greatest value to them either in managing farms, homes, or country stores, or as employees in offices and stores. By way of explanation the report states further that the bookkeeping taught in these schools should be farm bookkeeping; the commercial arithmetic, farm arithmetic; the commercial geography, the geography of agricultural production; and the commercial law, civil law for the farm business manager.

Unfortunately for the farm youth enrolled in commercial courses in the rural high schools, the Federal Board report declares, the textbooks and traditions of commercial subjects have not been developed in terms of rural business activities, but rather almost entirely in terms of large city business practices and life. Just how many farm boys and girls will live on farms or in rural communities within the first five years after leaving school, is, it is explained, unknown for any group of youth. Obviously, however, the subjects taught these youth should be in terms within their own experience and applicable to the economic life in which they participate and see about them. Business subjects taught in terms found only in large metropolitan areas, it is felt by the Board, are not effective for those youth who know nothing about the kind of business activities carried on in large cities and who are more likely to engage in business activities, either as employees or as small unit managers, most closely related to farming.

A study made by the Federal Board for Vocational Education, of commercial education in rural high schools in South Dakota, shows that effective courses adapted to the needs of youth in rural schools, either in preparation for life in rural communities or in preparation for migration to the cities, have not been developed.

Inasmuch as the enrollment in commercial subjects, especially in the rural states, such as Nebraska, Kansas, South Dakota, Oklahoma, South Carolina, Virginia, Iowa, and Alabama, is increasing with extremely great rapidity, it is evident, the Board believes, that there are serious social and economic wastes resulting from teaching farm youth business and occupational practices which they are not likely to thoroughly comprehend or to use. Furthermore, as long as these inappropriate commercial subjects are being taught they help to prevent the development of more suitable courses in farm record keeping, financing, and management, and small town business practices. A study should be made, the Board feels, to determine the needs of farm youth for instruction in modern business practices, in order to find out how their interest in commercial subjects can be best utilized in improving the economic life of our farm population.

This alphabet was made by Thomas Quirey, student of W. M. Ayers of Lockyear's Business College, Evansville, Ind.



A beautiful page of Mr. Wesco's work.

Marguerite Llewellyn

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to
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In this capacity Miss Llewellyn has addressed hundreds of City, County Institutes and Teachers' Meetings, and has been invited to return time and again to address the same Institutes.

Miss Llewellyn has consented to lecture on the various phases of teaching handwriting to our summer school group. Those who are privileged to receive instruction from Miss Llewellyn this year will find her to be a skillful teacher, an enthusiastic speaker, a tireless worker, and a faithful friend.

Brighter times are ahead. Times, however, when competition will be keener, and more efficient training will be required in the fundamentals. Reading, Writing and Arithmetic are fundamental subjects. Are you prepared to teach Handwriting?

The Zanerian College is the great penmanship training school of America. It is backed by 44 years of specialization and experience in training thousands in all lines of penmanship, engrossing and methods of teaching. Its books are used in a large number of states, counties, cities and villages. Its students occupy the highest paid and most responsible penmanship positions. Its instructors are teachers and penmen of the highest type. Its employment department is ever active, working to place pupils in positions or to assist those already placed to secure advancement.

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